

MELODIA

A COURSE IN
SIGHT-SINGING
SOLFEGGIO

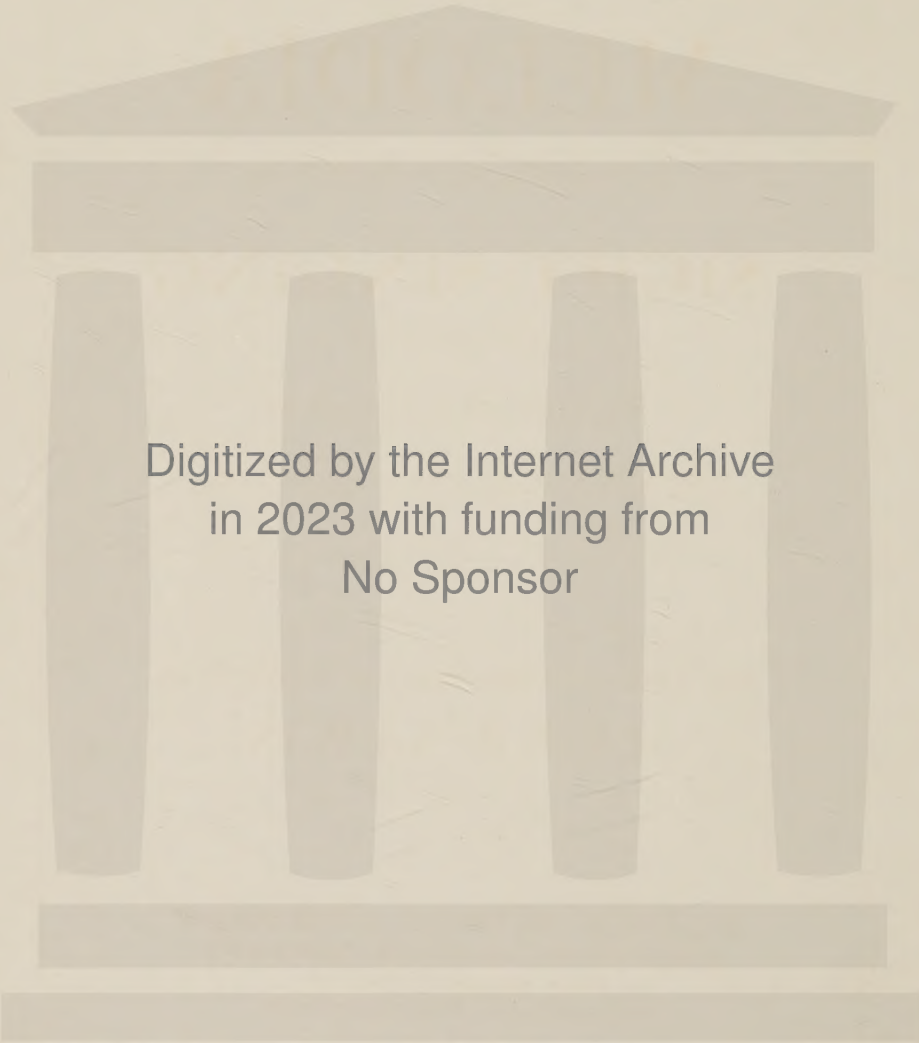
BY
SAMUEL W. COLE
AND
LEO R. LEWIS

BOOK I

BOOK II

— COMPLETE
(Books I-IV)

OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY
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Bryn Mawr, Pennsylvania



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MELODIA

A COMPREHENSIVE COURSE IN

SIGHT-SINGING

(SOLFEGGIO)

THE EDUCATIONAL PLAN BY
SAMUEL W. COLE

THE EXERCISES WRITTEN AND SELECTED BY
LEO R. LEWIS

OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY
Sole Representative
Bryn Mawr, Pennsylvania

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INTRODUCTORY

THE VALUE OF SIGHT-SINGING

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight — which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

MUCH MATERIAL IS NECESSARY

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of *MELODIA* believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

CONFIDENCE MUST BE DEVELOPED

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in *MELODIA*, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain

many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of *MELODIA* that early emphasis is laid upon rhythmical problems.

THE TREATMENT OF LARGE INTERVALS

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

GENERAL FEATURES OF MELODIA

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

- 1, The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;
- 2, The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;
- 3, Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;
- 4, The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;
- 5, Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;
- 6, Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

INDIVIDUAL WORK ESSENTIAL

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe, so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

THE GOAL OF MELODIA

MELODIA undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

THE MODULATORY STUDIES

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, "To II" means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise

may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV: but the teacher may best judge whether more detailed study of key-relationship is desirable.

MATTERS OF NOTATION.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [||] is inserted. The double-thin-bar [|||] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a key-signature is changed. The meaning of the single-thick-bar [I] or the double-thick-bar [II], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

<i>Ad</i> T. Anderton [1836-]	<i>Gn</i> C. F. Gounod [1818-1893]	<i>Na</i> J. Nares [1715-1783]
<i>Ab</i> D. F. E. Auber [1782-1871]	<i>Hd</i> G. F. Händel [1685-1759]	<i>Pa</i> A. Panzeron [1796-1859]
<i>Bh</i> J. S. Bach [1685-1750]	<i>Hr</i> H. L. Hasler [1564-1612]	<i>Py</i> C. H. H. Parry [1848-]
<i>Be</i> L. van Beethoven [1770-1827]	<i>Hs</i> J. A. Hasse [1699-1783]	<i>Rd</i> J. J. Rodolphe [1730-1812]
<i>Bt</i> A. Bertalotti [1665-1730(?)]	<i>Hn</i> J. Haydn [1732-1809]	<i>Rs</i> G. Rossini [1792-1868]
<i>Bn</i> H. Bönicke [1821-1879]	<i>Hg</i> J. Higgs [1829-1902]	<i>Sb</i> J. N. Schelbie [1789-1837]
<i>Br</i> J. Brahms [1833-1897]	<i>Kb</i> J. P. Kirnberger [1721-1783]	<i>Sn</i> F. Schneider [1786-1853]
<i>Cl</i> G. Carulli [1800-1877]	<i>La</i> H. F. Langlé [1741-1807]	<i>Sm</i> R. Schumann [1810-1856]
<i>Cb</i> E. Chabrier [1842-1894]	<i>Ls</i> O. Lasso [1532-1594]	<i>St</i> J. A. Steffani [1726-1800(?)]
<i>Ck</i> G. W. Chadwick [1854-]	<i>Lm</i> H. Lemoine [1786-1854]	<i>Ts</i> W. Tschirch [1818-1892]
<i>Ch</i> L. Cherubini [1760-1842]	<i>Lo</i> L. Leo [1694-1756]	<i>Vd</i> G. Verdi [1813-1901]
<i>Cn</i> P. Cornelius [1824-1874]	<i>Lw</i> C. Löwe [1796-1869]	<i>Wg</i> R. Wagner [1813-1883]
<i>Du</i> F. Durante [1684-1755]	<i>Mn</i> F. Mendelssohn [1809-1847]	<i>Wb</i> S. Webbe [1740-1816]
<i>Fi</i> C. H. Fischer [1800-1875(?)]	<i>Mi</i> J. Minard [1845(?) -]	<i>Wn</i> B. Widmann [1820-]
<i>Fr</i> C. Franck [1822-1890]	<i>Mz</i> W. A. Mozart [1756-1791]	<i>Wll</i> F. Wüllner [1832-1902]

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MELODIA - BOOK I

FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

A musical score for a single melodic line, spanning measures 24 to 45. The notation is in treble clef with a 3/4 time signature. The key signature has one flat (B-flat). The score is divided into measures by bar lines, with measure numbers 24 through 45 printed above the staff. The melody consists of eighth and sixteenth notes, often beamed together, and includes some rests. There are several slurs indicating phrases or runs. The notation is clear and professional, typical of a printed musical score.

This musical score consists of 10 staves of music, numbered 46 through 75. The notation is in treble clef. The key signature has one sharp (F#), and the time signature is 2/4. The music is a single melodic line with various rhythmic values including eighth, quarter, and half notes, as well as rests. Measure numbers are placed above the first note of each measure. The score includes repeat signs at measures 47, 50, 53, 56, 59, 62, 65, 68, 71, 74, and 75. The notation is clean and professional, typical of a published musical score.

46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75

A musical score for a single melodic line, spanning measures 76 to 93. The notation is on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 3/8. The score is divided into measures by bar lines, with measure numbers 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, and 93 written above the staff. The melody consists of eighth and sixteenth notes, with some rests. There are double bar lines at the end of measures 77, 86, 90, and 92. The notation is in a standard musical font, with note heads, stems, and beams clearly visible.

This musical score is for guitar, spanning measures 94 to 108. It is written in a single staff with a treble clef. The key signature is one flat (B-flat). The time signature changes throughout the piece: 3/4 (measures 94-95), 6/8 (measures 96-99), C (measure 100), 2/4 (measures 101-102), 3/4 (measures 103-104), C (measure 105), 4/4 (measures 106-107), and 6/8 (measure 108). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. Measure 94 starts with a treble clef and a key signature of one flat. Measure 95 continues in 3/4. Measure 96 changes to 6/8. Measure 97 continues in 6/8. Measure 98 continues in 6/8. Measure 99 continues in 6/8. Measure 100 changes to common time (C). Measure 101 changes to 2/4. Measure 102 continues in 2/4. Measure 103 changes to 3/4. Measure 104 continues in 3/4. Measure 105 changes to common time (C). Measure 106 changes to 4/4. Measure 107 continues in 4/4. Measure 108 changes to 6/8.

94

95

96

97

98

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100

101

102

103

104

105

106

107

108

This musical score consists of 19 staves of music, each beginning with a measure number from 109 to 127. The notation is in treble clef with a key signature of one sharp (F#). The time signature varies throughout the piece: 4/4 (measures 109-110), 3/4 (111-112), 6/8 (113-114), C (115), 3/4 (116), 6/8 (117), C (118), 3/4 (119), 6/8 (120), 6/8 (121), 6/8 (122), 4/4 (123-124), 4/4 (125), 4/4 (126), and 4/4 (127). The melody is composed of eighth and sixteenth notes, often beamed together in groups, with occasional quarter and half notes. The notation includes various musical symbols such as stems, beams, and note heads, all rendered in black ink on a white background.

109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127

128 129

130 131

132

133 134

135

136

137

138

139

140

141

142

143 144

145

146 147

This musical score consists of 20 staves of music, each containing a single melodic line. The measures are numbered 148 through 167. The key signature is D major (two sharps). The time signature changes throughout the piece: 4/4 (measures 148-150), 3/4 (measures 151-152), 8/8 (measures 153-154), 3/8 (measures 155-156), 6/4 (measures 157-158), C (measures 159-160), 3/4 (measures 161-162), 3/8 (measures 163-164), 6/8 (measures 165-166), and 4/4 (measure 167). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. Some measures contain repeat signs or first/second endings.

148 149

150 151

152

153

154

155

156

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158

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160 161

162

163 164

165

166 167

168 169

170

171 172

173

174 175

176

177

178

179

180

181 182

183

184 185

186

187

Detailed description: This image shows a page of musical notation, numbered 9 in the top right corner. It contains 20 staves of music, each labeled with a measure number. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is C (common time). The music consists of a single melodic line. Measures 168-169 are in common time. Measures 170-171 are in common time. Measures 172-173 are in 3/4 time. Measures 174-175 are in 6/8 time. Measures 176-177 are in 6/8 time. Measures 178-179 are in 6/8 time. Measures 180-181 are in common time. Measures 182-183 are in 3/4 time. Measures 184-185 are in common time. Measures 186-187 are in common time. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines.

188

189

190

191

192

193

194

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197

198

199

200

201

202

203

204

205

All Unison Bass Exercises are to be sung by all singers, the Sopranos and Altos sounding, of course, an octave higher.

206 207 208

209 210

211 212

213

214

215

216 217

218

219

220 221

222

223 224

225

226 227

228 229

230

231

232

233 (with 243) 234 (with 244)

235

236

237

238

239 240

241

242

243 (with 233)

244 (with 234) 245

Detailed description: This page contains musical notation for measures 226 through 245. The notation is arranged in ten systems, each with a single staff. The key signature is B-flat major (two flats). The time signature changes several times: 4/4 (measures 226-232), 3/4 (measures 233-235), 3/4 (measure 236), 4/4 (measures 237-238), 3/4 (measures 239-240), 3/4 (measure 241), 6/4 (measure 242), 3/4 (measures 243-244), and 4/4 (measure 245). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and slurs. Some measures are grouped with other measures from previous or subsequent systems, as indicated by the text in parentheses.

246(with 263) 247

248

249(with 264) 250

251

252 253

254

255 256

257

258

259

260

261

262

263 (with 246) 264 (with 249)

265

266

267

268 (with 279)

269

270

271

272

273

274

275

276

277

278

279 (with 268)

280

281

282 283

284 285

286 287

288 289

290

291 (with 300)

292 293

294

295 296

297 298

299

300 (with 291)

301 302

303

304 305

306

307 (with 312) 308

309

310

311

312 (with 307)

313

314

315

316

317

318 319

320 321 (with 338)

322 (with 337) 323

324

325

326 327

328 (with 339 or 340) 329

330 331

332

333 334

335 336

337 (with 322) 338 (with 321)

339 (with 328) 340 (with 328)

341 342

343

This musical score is for guitar, spanning measures 344 to 380. It is written in 4/4 time and consists of two systems of staves. The first system contains measures 344 through 366, and the second system contains measures 367 through 380. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. Some measures are marked with 'with' to indicate connections to other parts of the piece. The key signature is one sharp (F#).

344 345

346 347 348

349 350 351

352 353 354

355 356 357

358 359 360

361 (with 378) 362

363 364 (with 379)

365 366

367 368 369

370 371 372

373 374 375

376 377

378 (with 361)

379 (with 364) 380

381 382 383

384 385 386

387 388

389 390

391 392

393

394 395

396

397 398

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400 401

402

403 404

405 406

407 408

409

410

411

412

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420

421

422

423

424

This musical score page contains measures 409 through 424. The notation is as follows:

- Measure 409: Treble clef, key of D major (two sharps), 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Measure 410: Treble clef, key of D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Measure 411: Treble clef, key of D major, 3/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Measure 412: Bass clef, key of D major, 3/4 time. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.
- Measure 413: Bass clef, key of D major, 3/8 time. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.
- Measure 414: Bass clef, key of D major, 3/8 time. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.
- Measure 415: Treble clef, key of D major, 6/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Measure 416: Treble clef, key of D major, 6/8 time. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Measure 417: Bass clef, key of D major, 6/8 time. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.
- Measure 418: Bass clef, key of D major, 4/8 time. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.
- Measure 419: Treble clef, key of B minor (two flats), 3/4 time. Notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.
- Measure 420: Bass clef, key of B minor, 4/4 time. Notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.
- Measure 421: Treble clef, key of B minor, 3/4 time. Notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.
- Measure 422: Bass clef, key of B minor, 4/4 time. Notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.
- Measure 423: Treble clef, key of B minor, 3/8 time. Notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.
- Measure 424: Treble clef, key of B minor, 4/4 time. Notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation

1 2 3

4 5 6

7

8 W_n 9 W_n

10

11

12 Wn

13 Wn

Two staves of music. The top staff is labeled '12 Wn' and the bottom staff is labeled '13 Wn'. Both staves are in common time (C). The music consists of eighth and sixteenth notes, with some rests.

14 Wn

Two staves of music. The top staff is labeled '14 Wn'. The music continues with eighth and sixteenth notes, and some rests.

15 Wn

Two staves of music. The top staff is labeled '15 Wn'. The music continues with eighth and sixteenth notes, and some rests.

16 Wn

17 Wn

Two staves of music. The top staff is labeled '16 Wn' and the bottom staff is labeled '17 Wn'. The music continues with eighth and sixteenth notes, and some rests.

18 (Compare with 10)

Two staves of music. The top staff is labeled '18 (Compare with 10)'. The music continues with eighth and sixteenth notes, and some rests.

19 Wn

Two staves of music. The top staff is labeled '19 Wn'. The music continues with eighth and sixteenth notes, and some rests.

20 Wn

Two staves of music. The top staff is labeled '20 Wn'. The music continues with eighth and sixteenth notes, and some rests.

21 Wn

Two staves of music. The top staff is labeled '21 Wn'. The music continues with eighth and sixteenth notes, and some rests.

22 WII

23 24

25

26

27 28

29

30

31 32

33 34

35

36

37

38 39

Musical notation for measures 38 and 39. Measure 38 is in 3/4 time, and measure 39 is in 3/4 time. The key signature has one flat (B-flat). The melody in measure 38 starts with a quarter note G4, followed by a dotted half note F#4. Measure 39 starts with a whole rest, followed by a quarter note G4, a dotted half note F#4, and a quarter note E4.

40

Musical notation for measure 40. Measure 40 is in 3/4 time. The melody starts with a quarter note G4, followed by a dotted half note F#4. The bass line starts with a quarter note G3, followed by a dotted half note F#3.

41

Musical notation for measure 41. Measure 41 is in 4/4 time. The melody starts with a quarter note G4, followed by a dotted half note F#4. The bass line starts with a quarter note G3, followed by a dotted half note F#3.

Musical notation for measure 42. Measure 42 is in 6/8 time. The melody starts with a quarter note G4, followed by a dotted half note F#4. The bass line starts with a quarter note G3, followed by a dotted half note F#3.

Musical notation for measure 43. Measure 43 is in 4/4 time. The melody starts with a quarter note G4, followed by a dotted half note F#4. The bass line starts with a quarter note G3, followed by a dotted half note F#3.

42

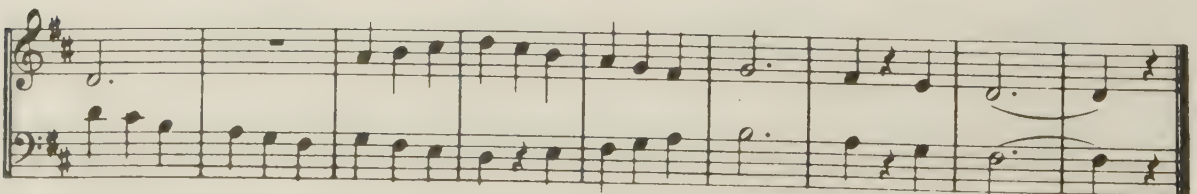
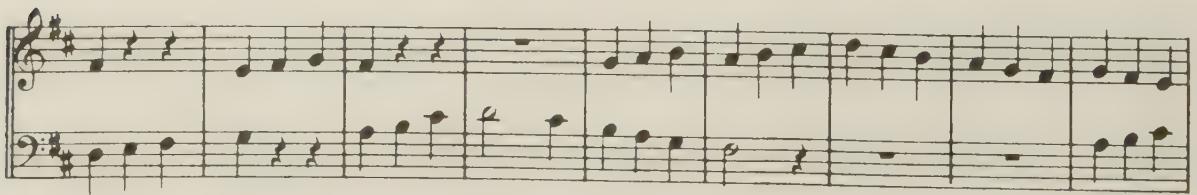
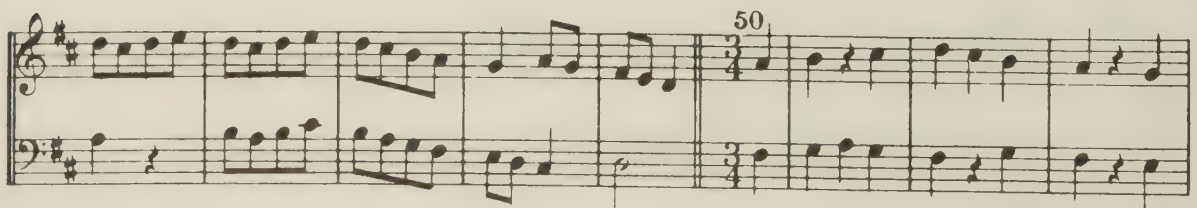
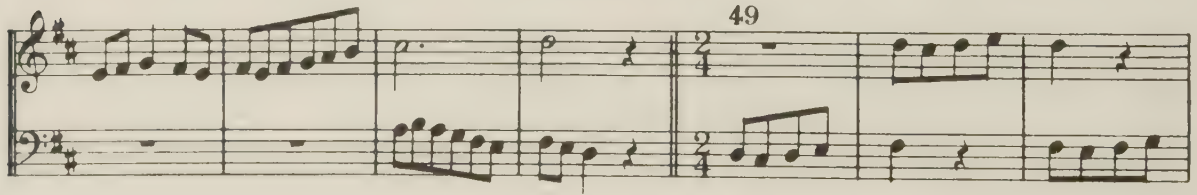
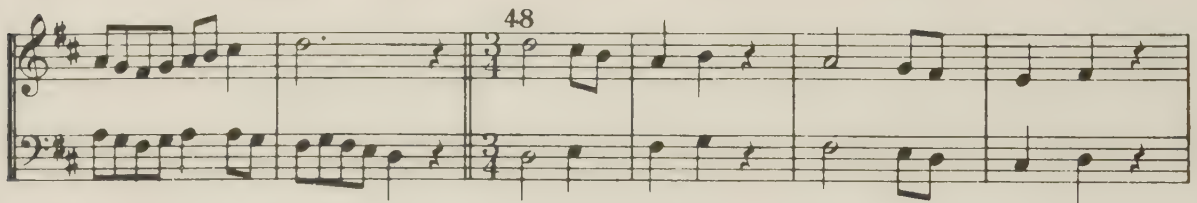
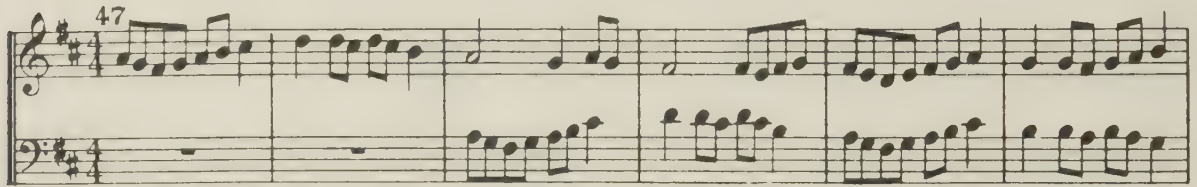
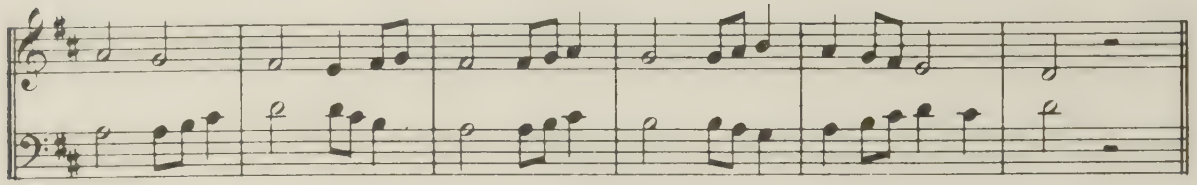
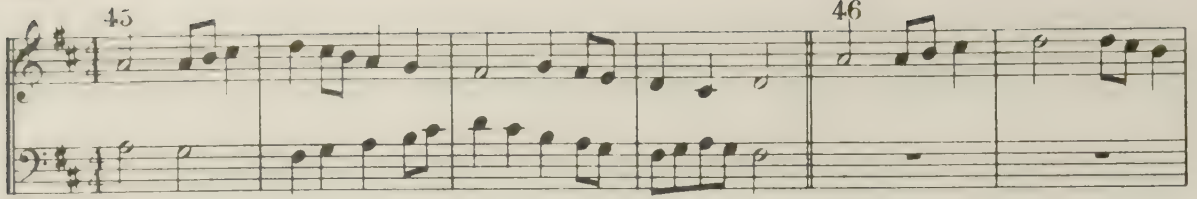
Musical notation for measure 42. Measure 42 is in 6/8 time. The melody starts with a quarter note G4, followed by a dotted half note F#4. The bass line starts with a quarter note G3, followed by a dotted half note F#3.

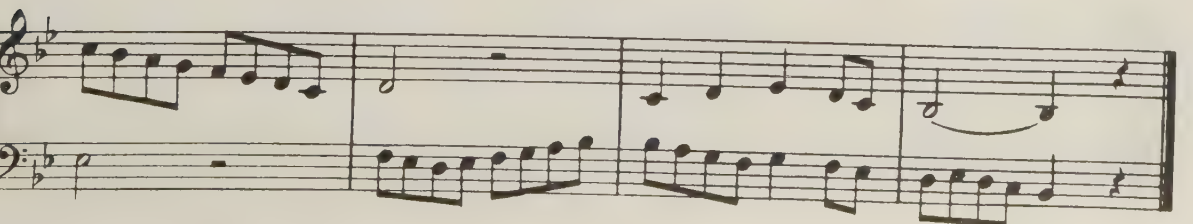
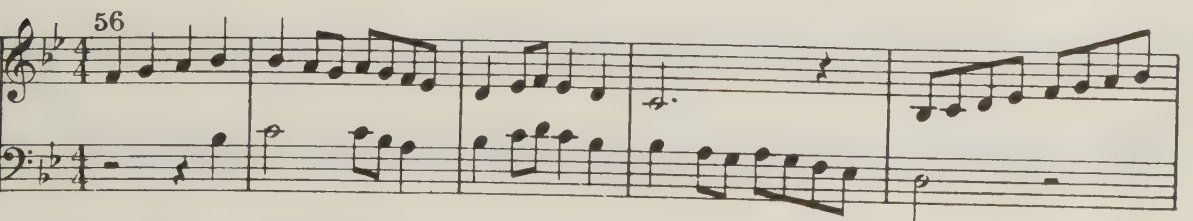
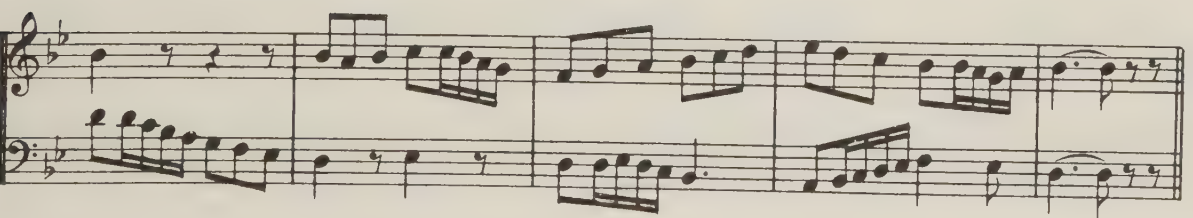
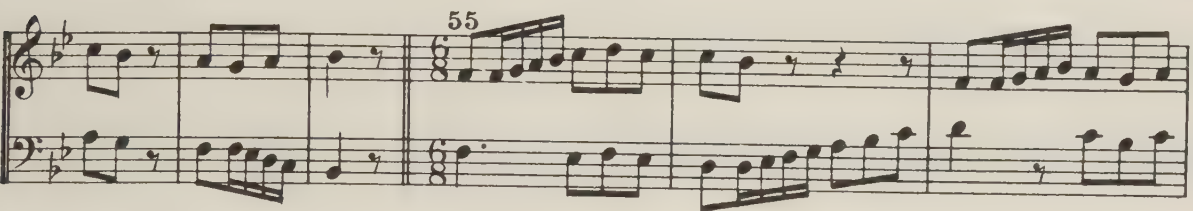
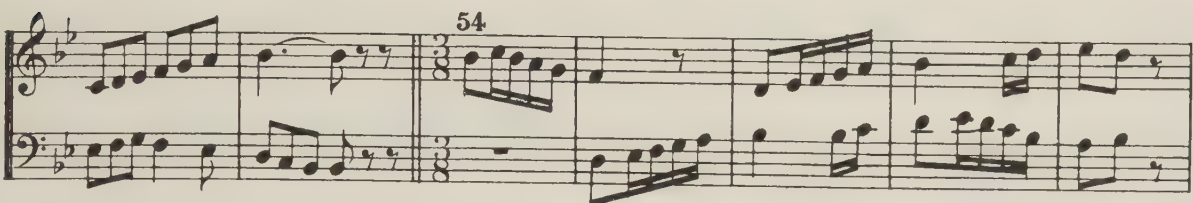
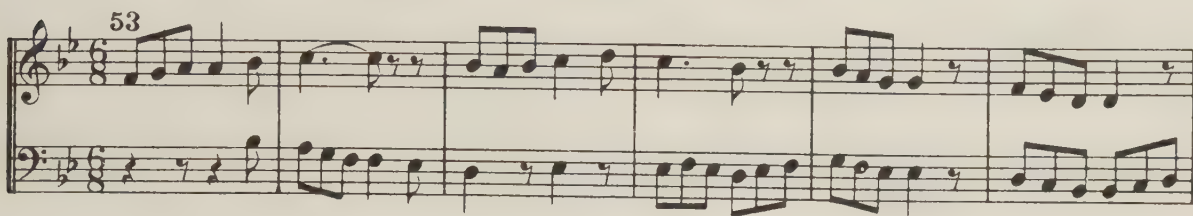
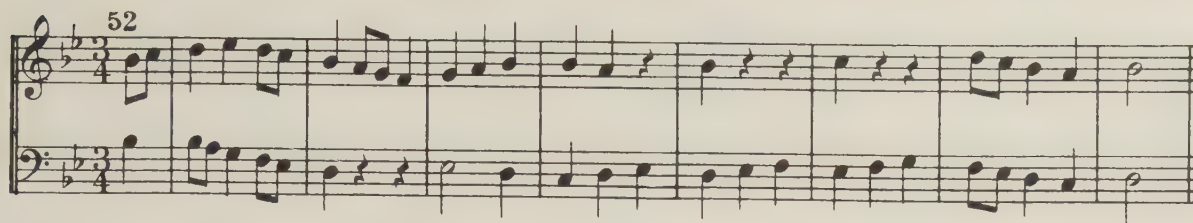
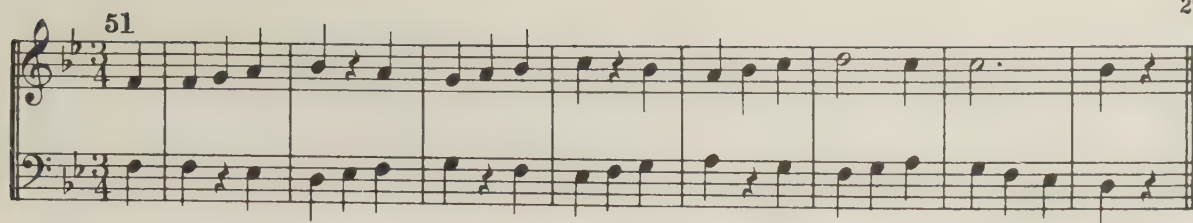
43

Musical notation for measure 43. Measure 43 is in 4/4 time. The melody starts with a quarter note G4, followed by a dotted half note F#4. The bass line starts with a quarter note G3, followed by a dotted half note F#3.

44

Musical notation for measure 44. Measure 44 is in 4/4 time. The melody starts with a quarter note G4, followed by a dotted half note F#4. The bass line starts with a quarter note G3, followed by a dotted half note F#3.





57

58

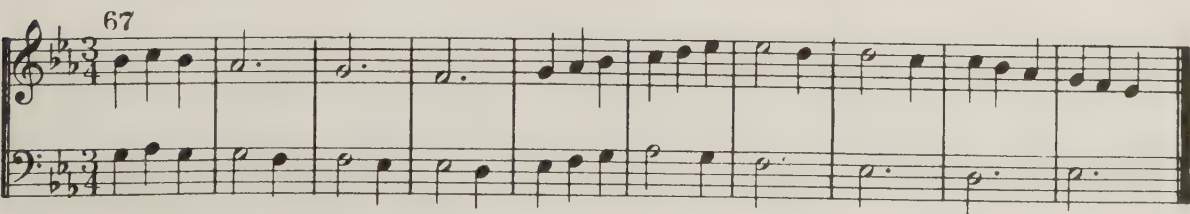
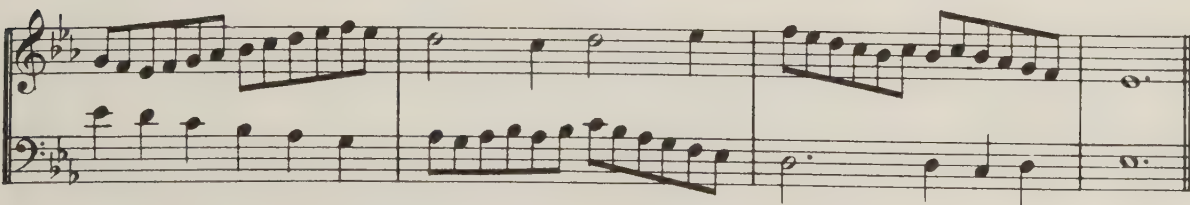
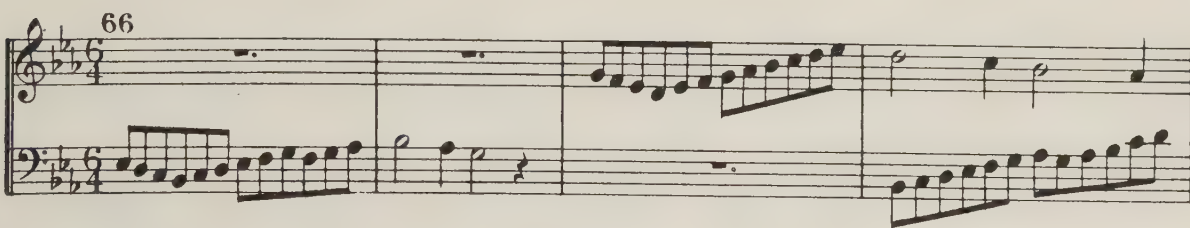
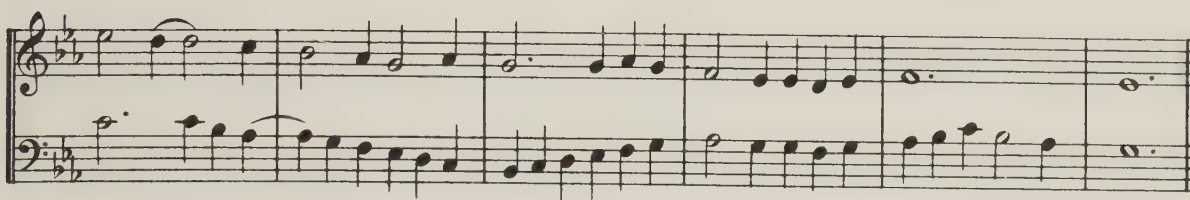
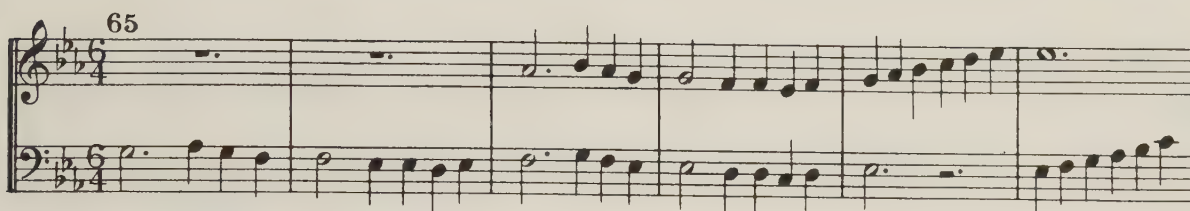
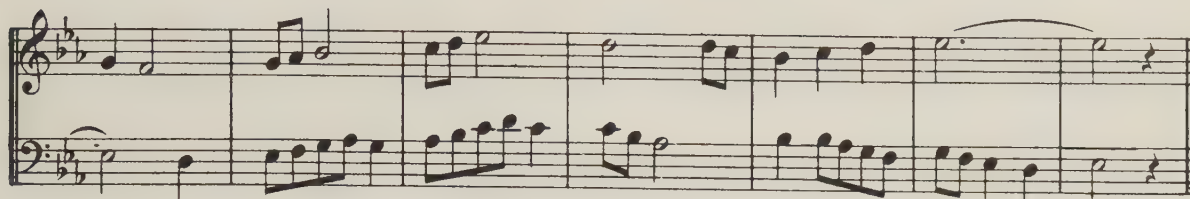
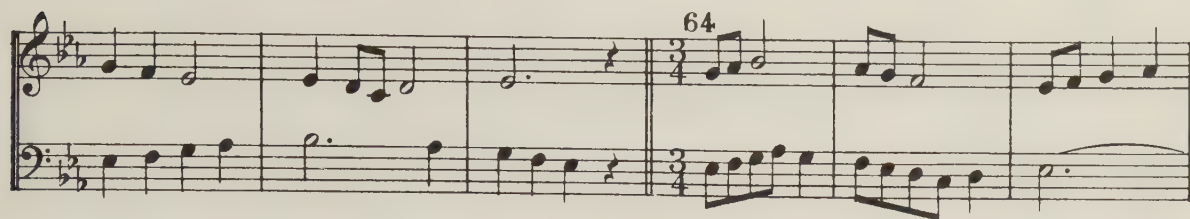
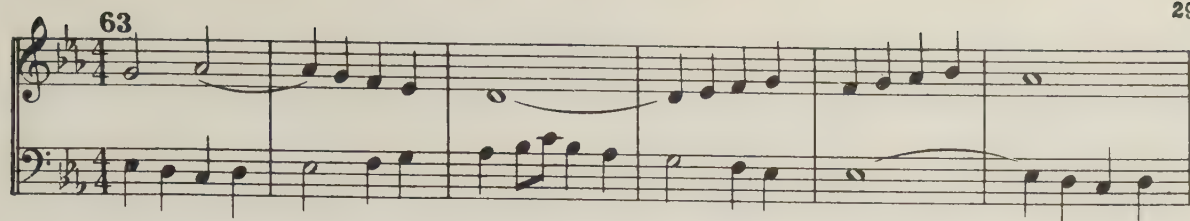
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60

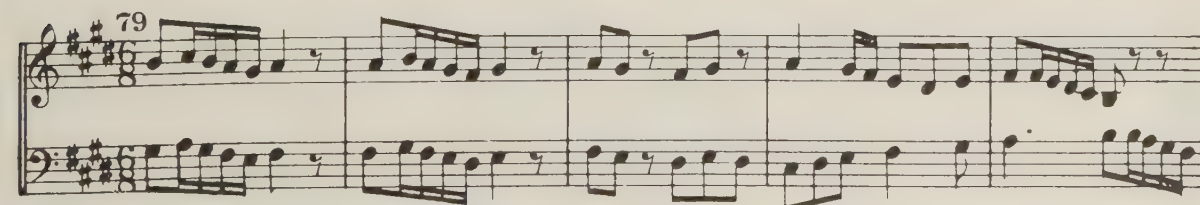
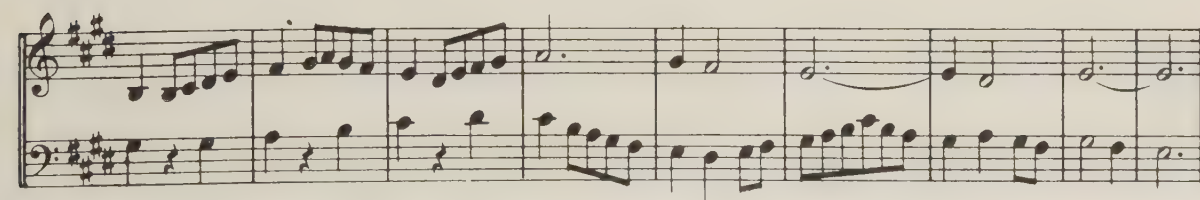
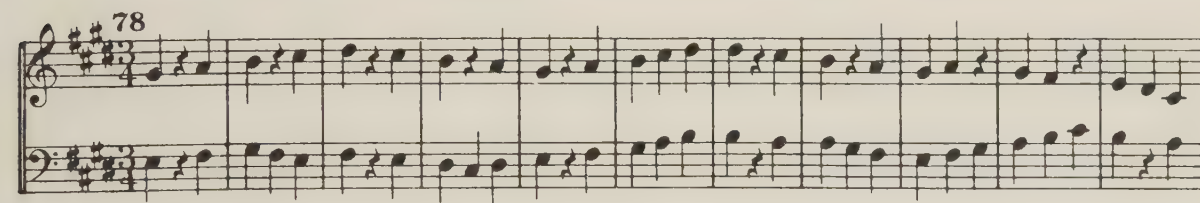
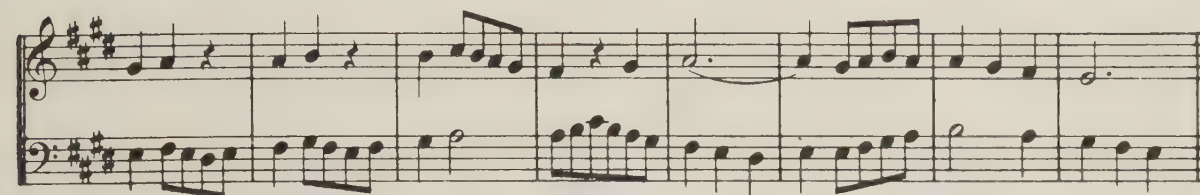
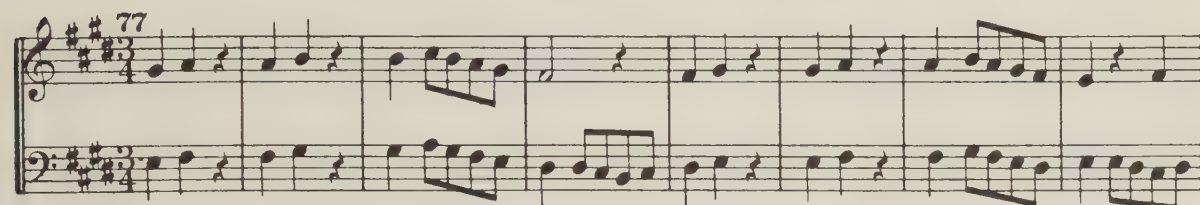
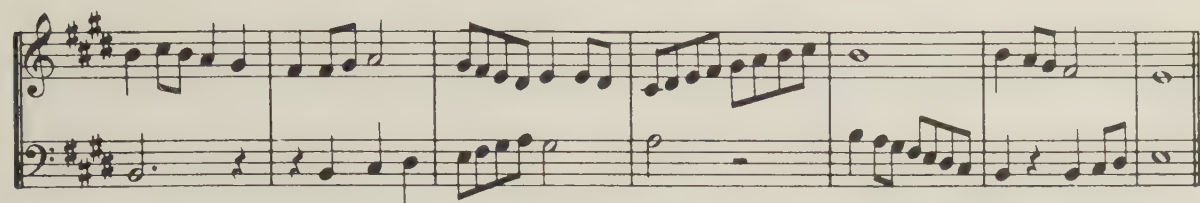
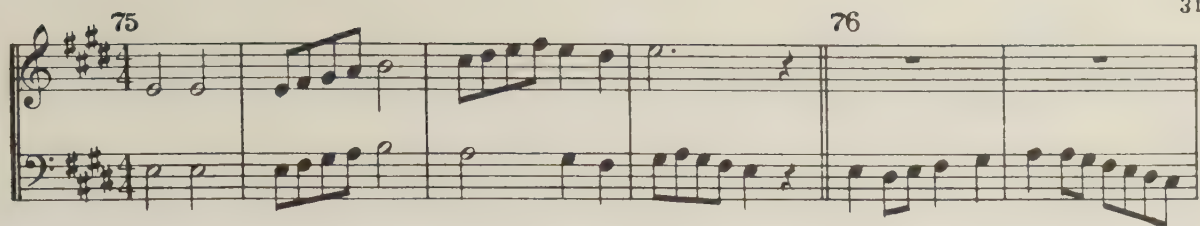
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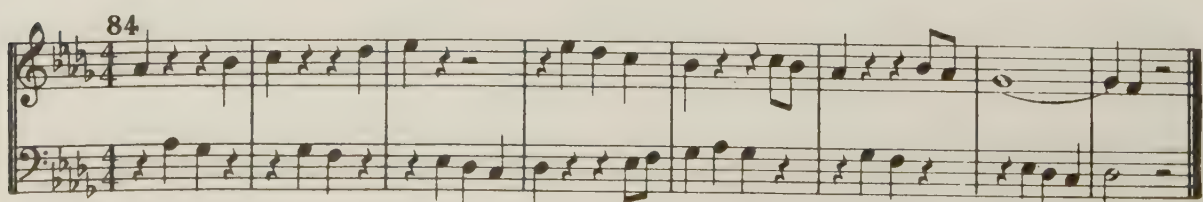
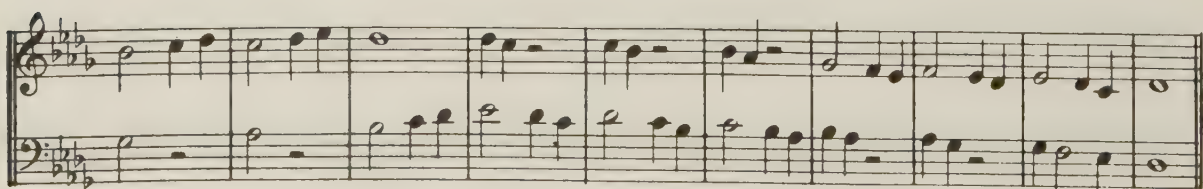
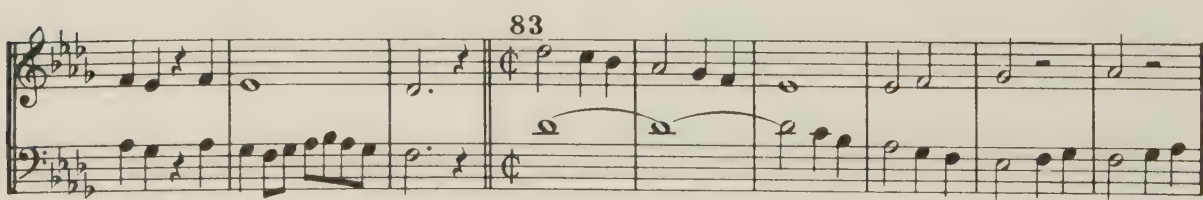
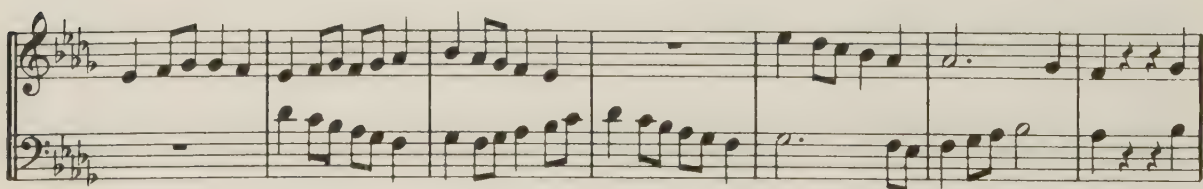
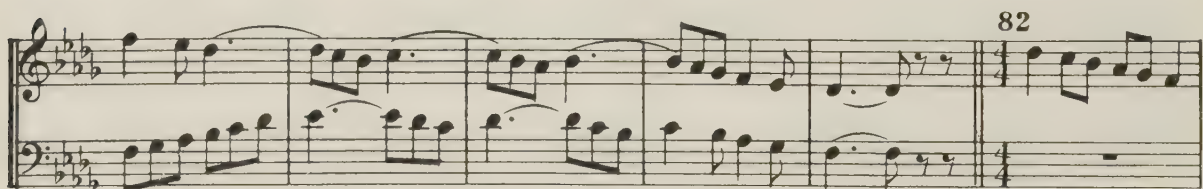
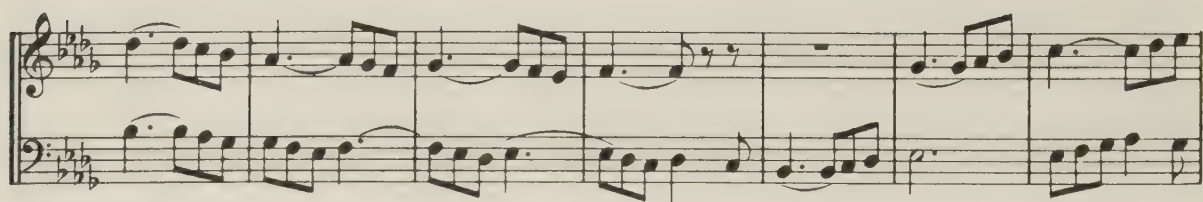
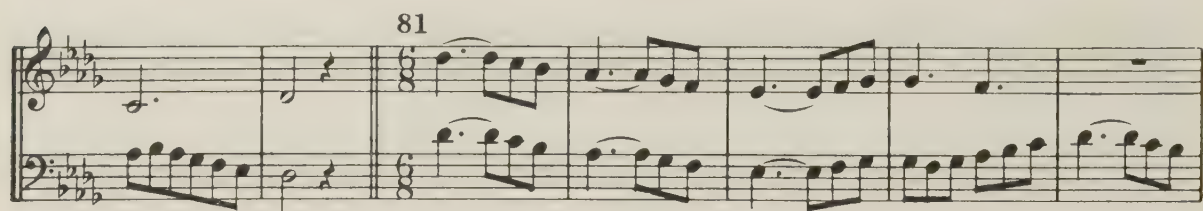
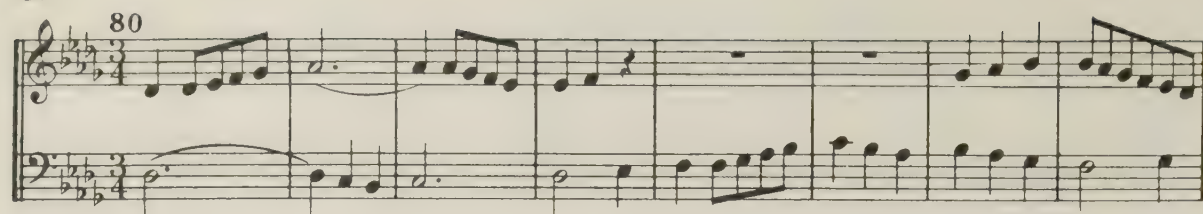
62

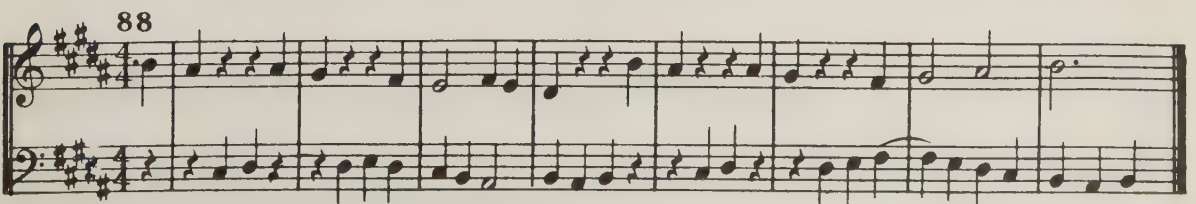
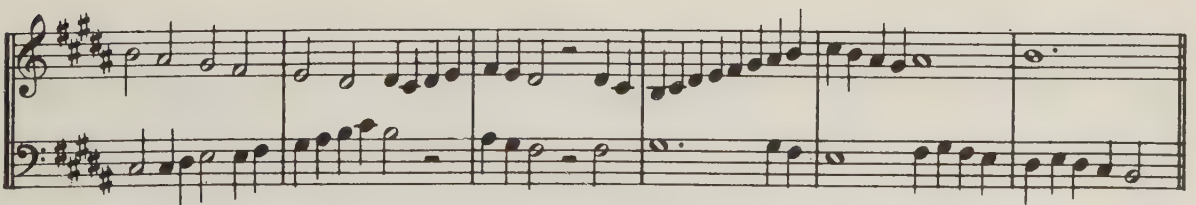
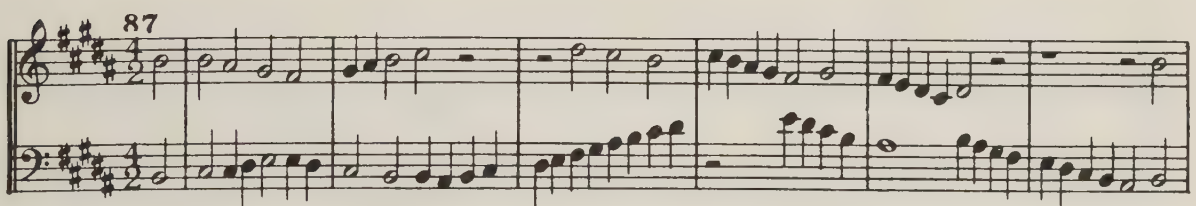
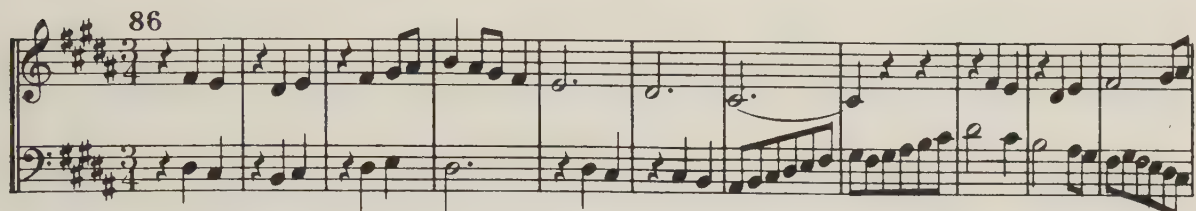
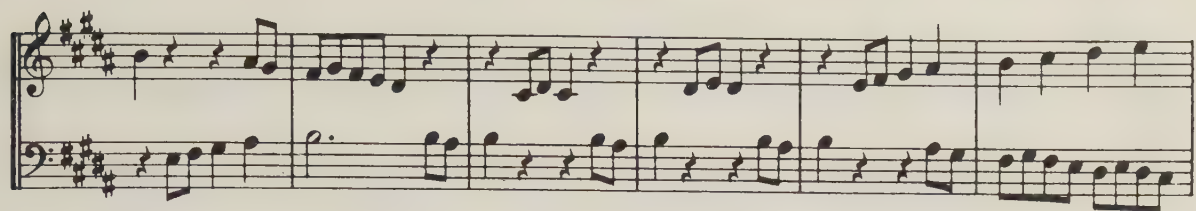
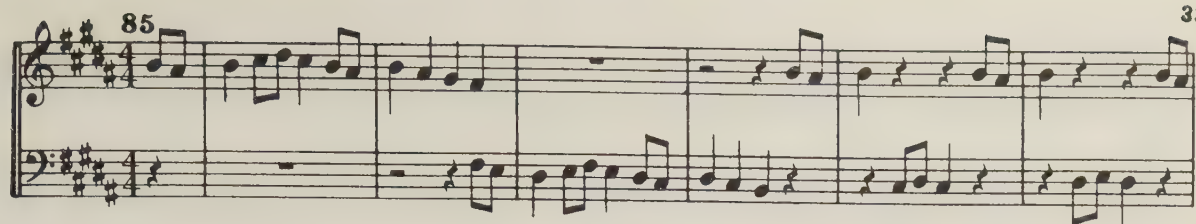
The musical score consists of six systems, each with a treble and bass staff. Measure numbers 57, 58, 59, 60, 61, and 62 are placed at the beginning of their respective systems. The key signature is G major (one sharp). The time signature changes from 3/4 to 4/4 between measures 58 and 59, and then to 2/4 between measures 61 and 62. The notation includes various musical symbols such as notes, rests, and bar lines.



This musical score is for a piano piece, spanning measures 68 to 74. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is written for two staves, Treble and Bass. Measures 68 and 69 show a melodic line in the Treble staff and a supporting bass line in the Bass staff. Measure 70 features a more active Treble staff with eighth notes and a steady bass line. Measure 71 has a Treble staff with a melodic phrase and a Bass staff with a rhythmic accompaniment. Measure 72 shows a Treble staff with a melodic line and a Bass staff with a steady bass line. Measure 73 features a Treble staff with a melodic phrase and a Bass staff with a rhythmic accompaniment. Measure 74 has a Treble staff with a melodic line and a Bass staff with a steady bass line. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.







89

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time, with a tempo marking of 'Moderato'. The score is for a single system, showing the first 16 measures of the piece. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter note E5. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#), and the time signature is 4/4. The score is for a single system.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of a single line of a song, with a final double bar line and repeat dots.

90

90

Musical score for 'The Rose Tree' (Measures 90-99). The score is in 3/4 time, key of D major (two sharps). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, often beamed together. The bass line features a mix of eighth, sixteenth, and quarter notes, with some rests. The piece concludes with a final cadence in measure 99.

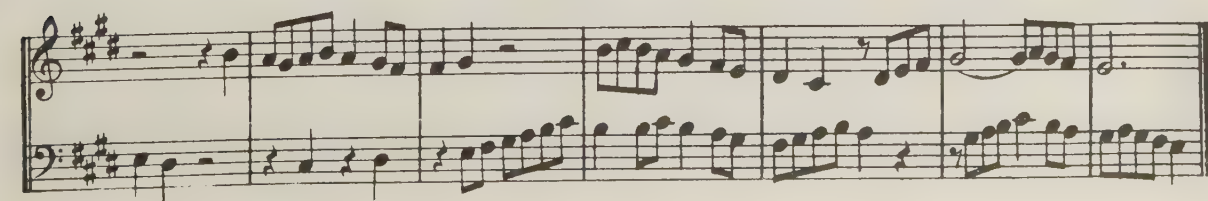
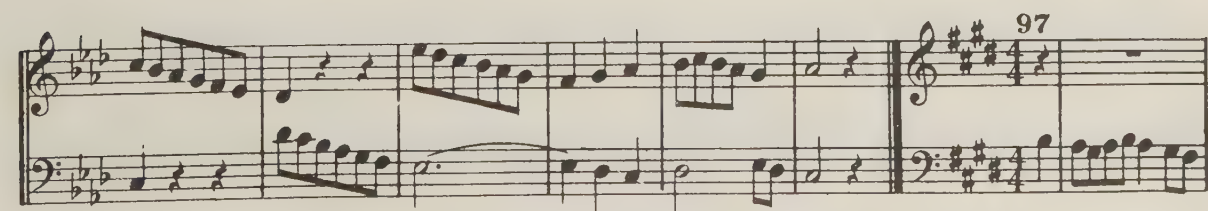
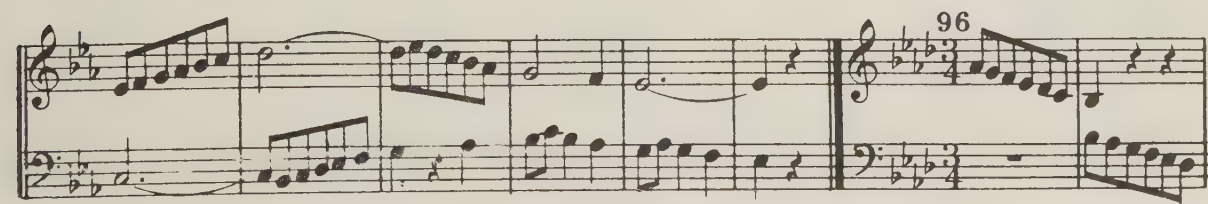
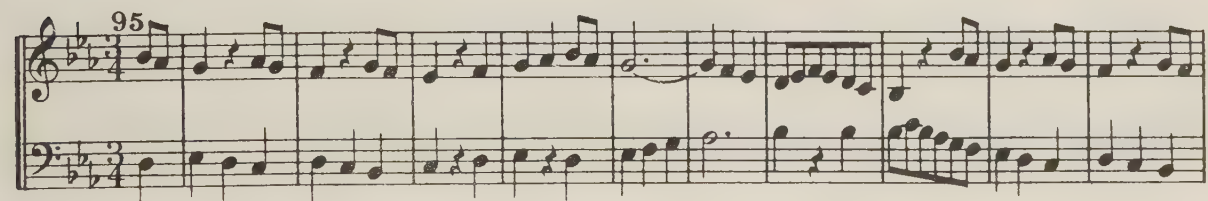
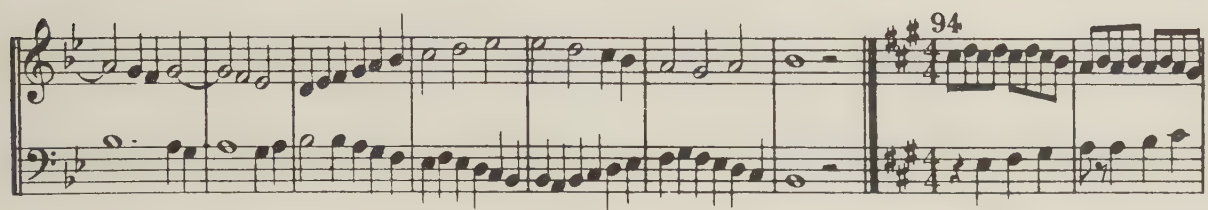
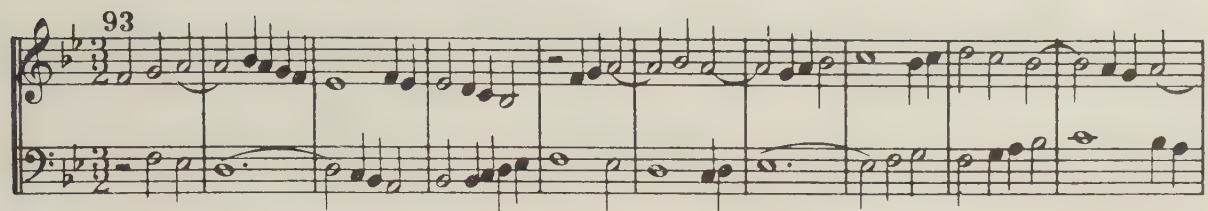
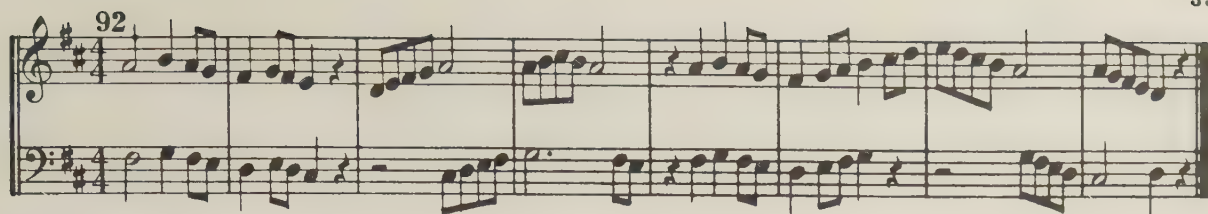
A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass line starts on a half note G2, followed by a quarter note A2, and then a series of eighth and sixteenth notes. The score is written in a simple, clear style with black ink on a white background.

91

91

Musical score for 'The Rose Tree' (continued). The score is in 6/8 time, key of B-flat major. The melody is in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a final chord in the bass clef.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The music consists of 16 measures. The melody is: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (quarter), C4-B3 (eighths), A3 (quarter), G3-F#3 (eighths), E3 (quarter), D3-C3 (eighths), B2 (quarter), A2-G2 (eighths), F#2 (quarter), E2 (half). The accompaniment is: G2 (quarter), F#2-E2 (eighths), D2 (quarter), C2-B1 (eighths), A1 (quarter), G1-F#1 (eighths), E1 (quarter), D1-C1 (eighths), B1 (quarter), A1-G1 (eighths), F#1 (quarter), E1-D1 (eighths), C1 (quarter), B1-A1 (eighths), A1 (quarter), G1 (half).



98

Measures 98-99. Treble and bass staves in 4/4 time, key of B-flat major. Measure 98 features a melodic line in the treble and a supporting bass line. Measure 99 continues the melody with some rests in the treble.

99

Measures 99-100. Treble and bass staves in 4/4 time, key of B-flat major. Measure 99 continues the melody. Measure 100 features a melodic line in the treble and a supporting bass line.

Measures 100-101. Treble and bass staves in 4/4 time, key of B-flat major. Measure 100 continues the melody. Measure 101 features a melodic line in the treble and a supporting bass line.

100

Measures 100-101. Treble and bass staves in 4/4 time, key of B-flat major. Measure 100 continues the melody. Measure 101 features a melodic line in the treble and a supporting bass line.

101

Measures 101-102. Treble and bass staves in 4/4 time, key of B-flat major. Measure 101 continues the melody. Measure 102 features a melodic line in the treble and a supporting bass line.

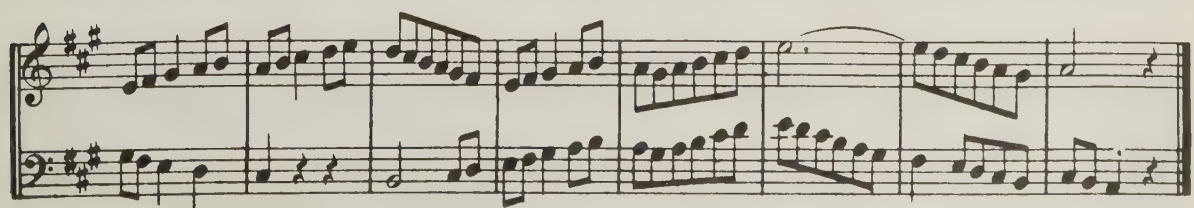
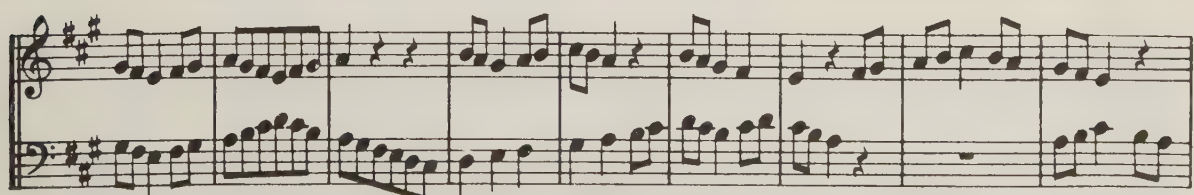
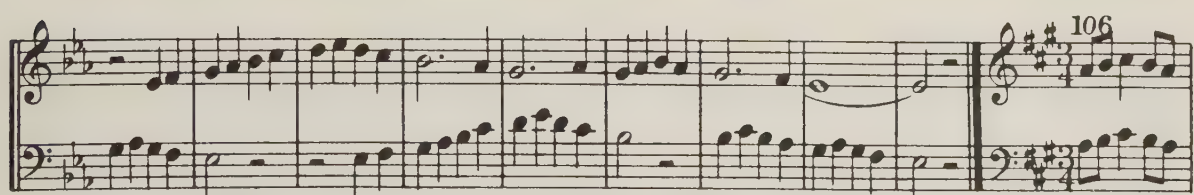
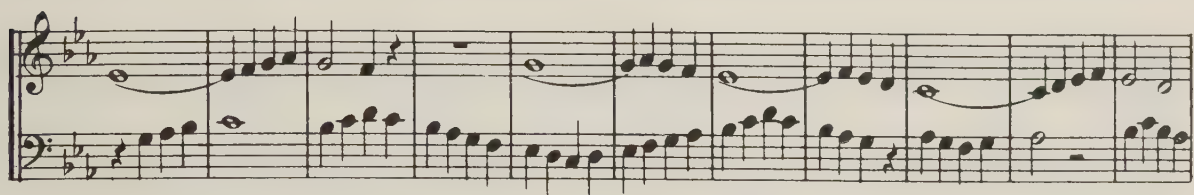
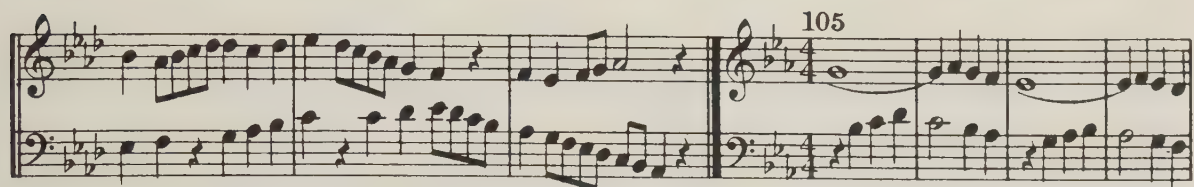
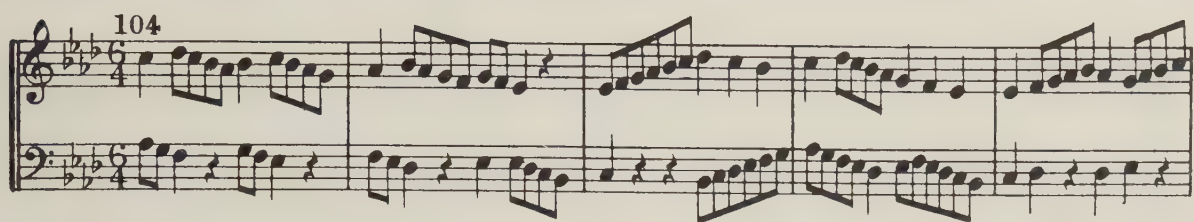
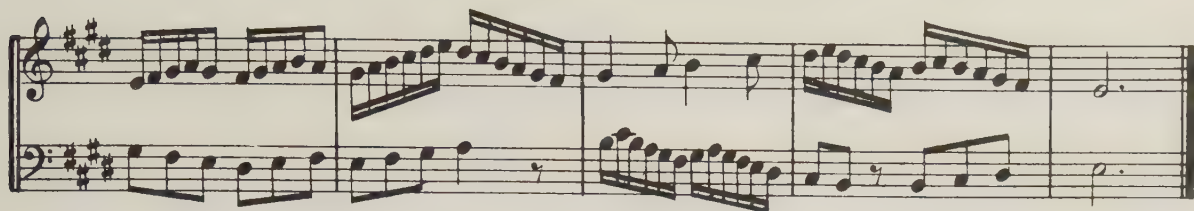
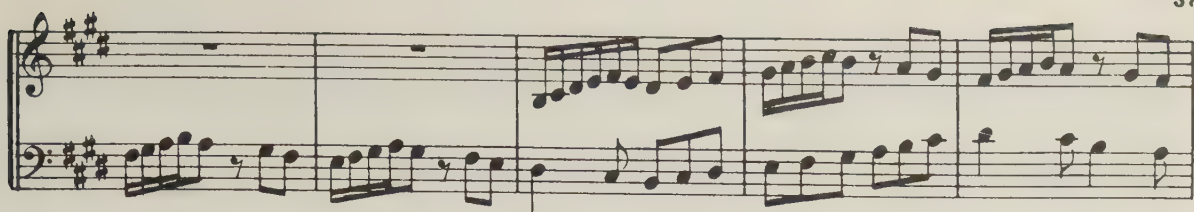
Measures 102-103. Treble and bass staves in 4/4 time, key of B-flat major. Measure 102 continues the melody. Measure 103 features a melodic line in the treble and a supporting bass line.

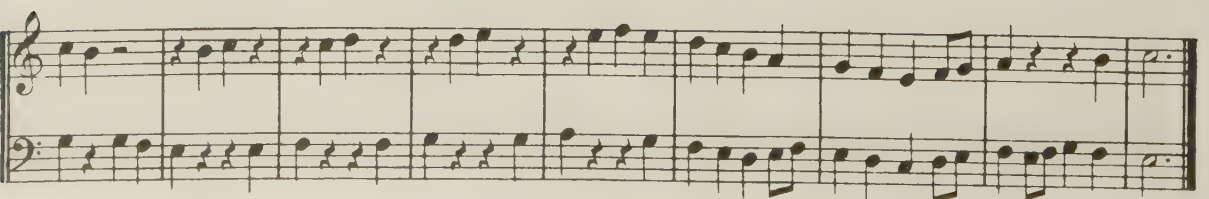
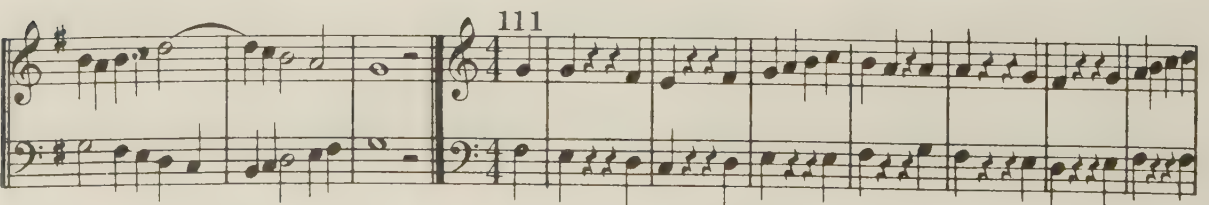
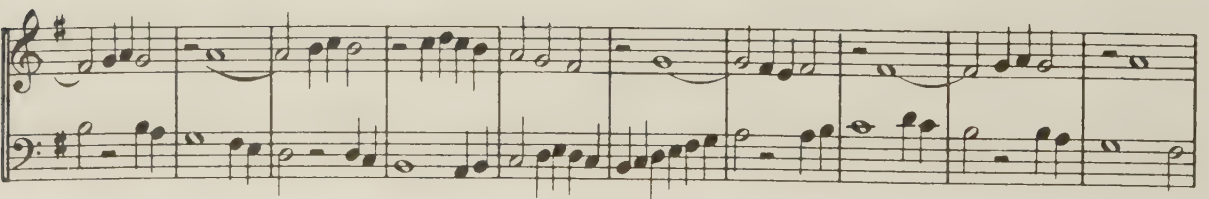
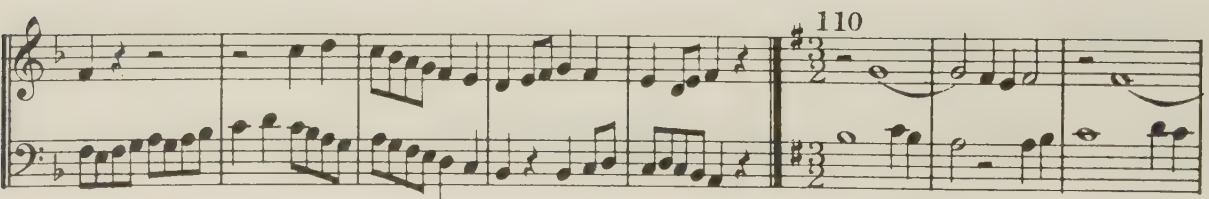
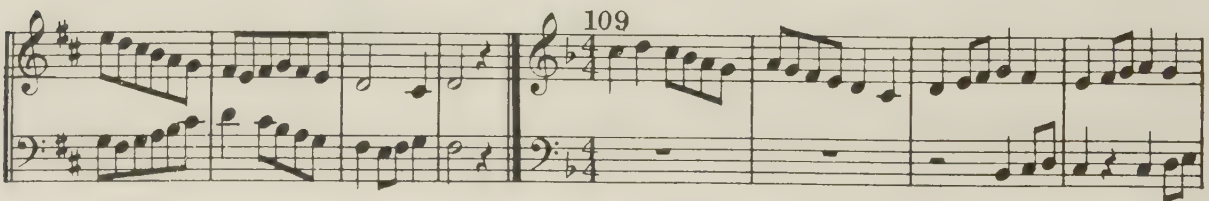
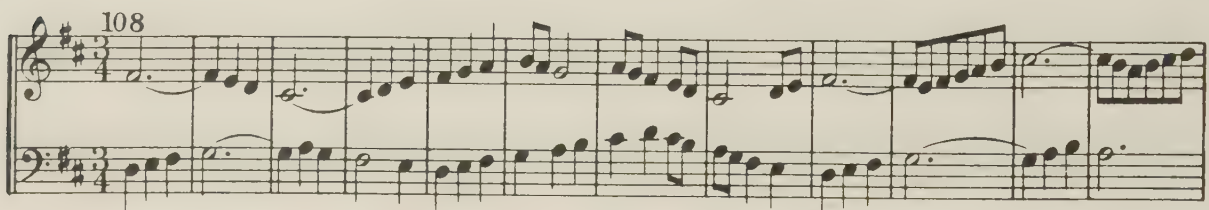
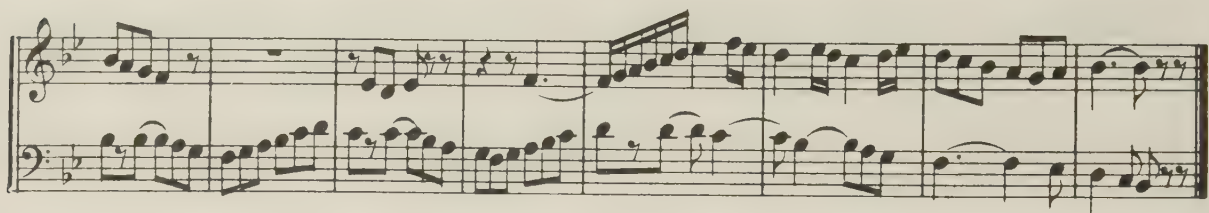
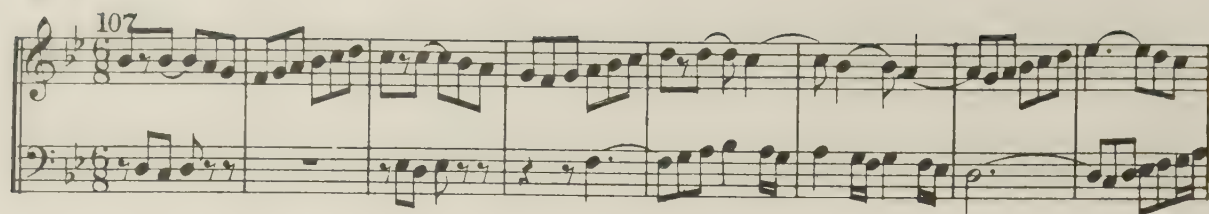
102

Measures 102-103. Treble and bass staves in 4/4 time, key of B-flat major. Measure 102 continues the melody. Measure 103 features a melodic line in the treble and a supporting bass line.

103

Measures 103-104. Treble and bass staves in 4/4 time, key of B-flat major. Measure 103 continues the melody. Measure 104 features a melodic line in the treble and a supporting bass line.



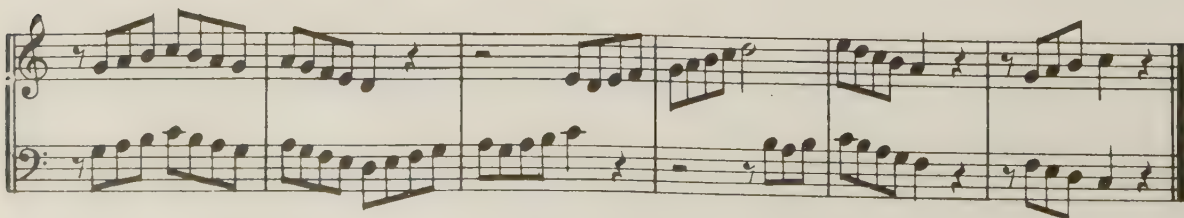
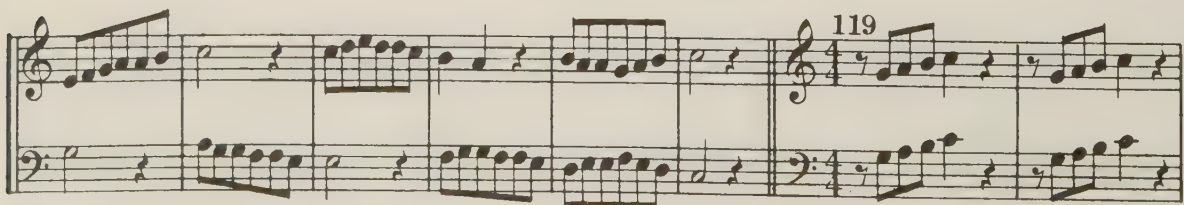
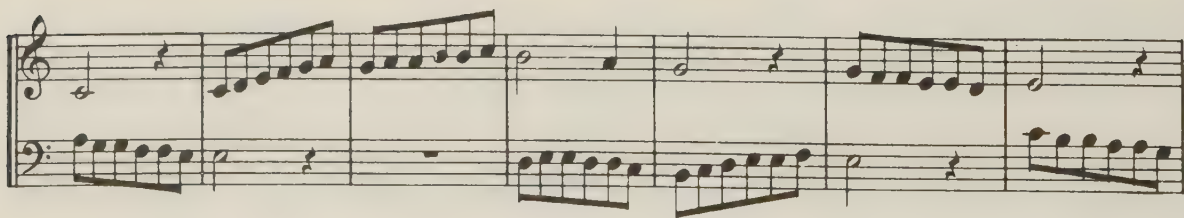
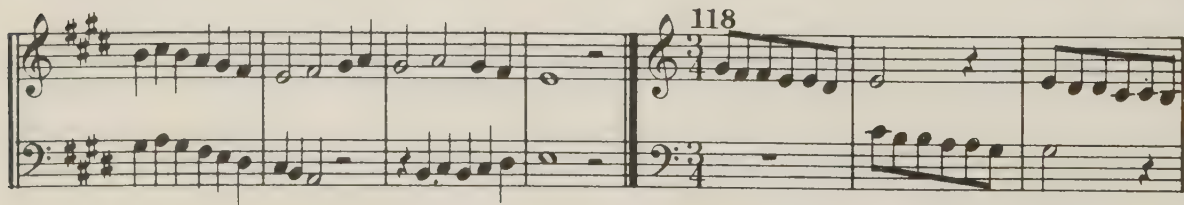
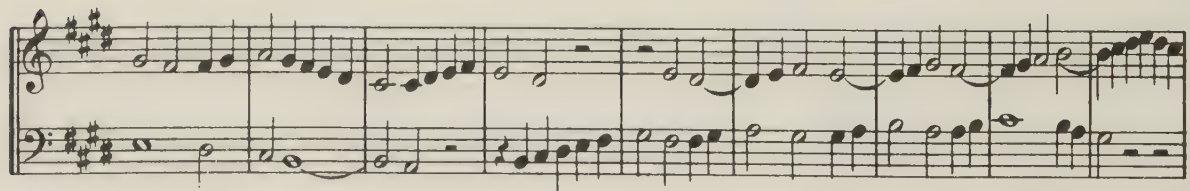
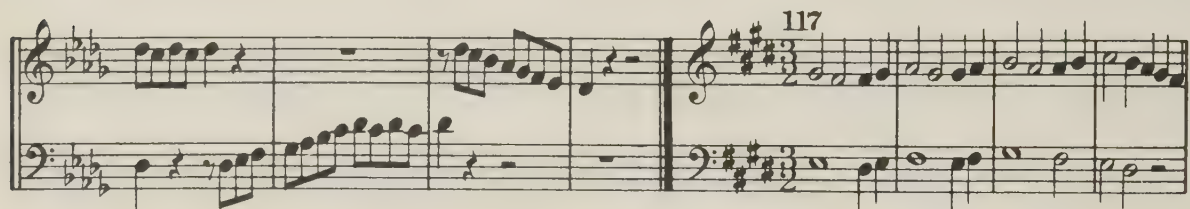
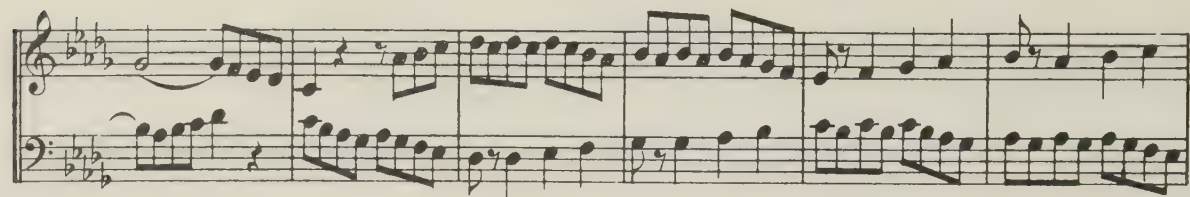


112

113

114

115



MELODIA - BOOK II

THIRD SERIES

One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except $\flat 2$ and $\flat 5$ — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat

1 2 3 4 5 6 7 8 9 9a 10 11 12

This musical score is for guitar, spanning measures 13 to 27. It is written in a single system with a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures 13 through 27, with measure numbers 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, and 27 indicated above the treble staff. The notation includes various guitar-specific techniques such as slurs, ties, and accidentals. The bass staff provides a harmonic and rhythmic foundation for the melody in the treble staff.

28

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39 40 41 42 43 44 45 46 47 48 49 50 51 52 53

This musical score is for piano and spans measures 39 to 53. It is written on 13 staves. Measures 39-45 are in treble clef, 4/4 time. Measure 46 changes to 6/8 time. Measures 47-48 are in 6/8 time. Measure 49 changes to 3/4 time. Measures 50-51 are in 3/4 time. Measure 52 changes to 3/2 time. Measure 53 changes to 2/4 time. The key signature has one flat (B-flat). The notation includes various note values, rests, and dynamic markings.

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Detailed description: This page contains musical notation for measures 54 through 64. Measures 54-59 are written on treble clef staves. Measure 54 is in 4/4 time with a key signature of one sharp (F#). Measures 55-56 are in 3/4 time. Measures 57-58 are in 4/4 time. Measure 59 is in 3/4 time. Measures 60-64 are written on bass clef staves. Measures 60-61 are in 4/4 time. Measures 62-63 are in 6/8 time. Measure 64 is in 3/8 time. The key signature changes to two sharps (F# and C#) at measure 60. The notation includes various note values, rests, and bar lines.

This musical score page contains measures 65 through 74. It is written for a single melodic line, alternating between treble and bass staves. The key signature is one flat (B-flat). The time signature changes from 4/4 to 3/4 at measure 66, then to 2/4 at measure 69, and back to 3/4 at measure 74. The notation includes various note values, rests, and phrasing slurs. Measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, and 74 are clearly marked at the beginning of their respective staves.

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This musical score is for guitar, spanning measures 89 to 106. It is written in a single system with ten staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp and one flat), time signatures (4/4, 3/4, 2/4, 6/4, 5/4, 3/2, and 6/8), and a variety of note values (quarter, eighth, sixteenth, and dotted notes). The score is divided into measures by bar lines, with measure numbers 89 through 106 printed above the corresponding staves. The music features a mix of melodic lines and rhythmic patterns, including some complex passages with sixteenth and thirty-second notes. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The time signature changes from 4/4 to 3/4, then to 2/4, 6/4, 5/4, 3/2, and finally 6/8.

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107 108

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112 113

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120

Detailed description: This page contains musical notation for measures 107 through 120. Measures 107-110 are in treble clef, 4/4 time, with a key signature of two flats. Measure 110 changes to 3/4 time. Measure 111 changes to 4/4 time. Measure 112 changes to 2/4 time. Measure 113 changes to 6/8 time. Measure 114 changes to 3/4 time. Measures 115-116 are in treble clef, 8/8 time. Measures 116-117 are in bass clef, 3/4 time. Measure 117 changes to 6/4 time. Measures 118-119 are in bass clef, 6/4 time. Measure 120 changes to 3/2 time. The notation includes various note values, rests, and accidentals.

121 122

123

124

125

126

126a 127

128

129

130 131

132

133

134

135

136 137

Detailed description: This page contains musical notation for measures 121 through 137. The notation is arranged in 12 horizontal systems. Systems 1 through 5 each contain a treble staff. Systems 6 through 12 each contain a bass staff. The key signature is B-flat major (two flats) for measures 121-130 and 132-137, and B-flat minor (three flats) for measures 131 and 135. Time signatures include 4/4, 3/4, 2/4, 6/4, and 8/4. Measure numbers are placed above the first staff of each system. Measure 126a is a sub-measure within the 126 system. The notation includes various note values, rests, and bar lines.

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This musical score page contains measures 155 through 166. The notation is as follows:

- Measures 155-157:** Treble clef, key of D major (two sharps), 4/4 time signature.
- Measure 158:** Treble clef, key of D major, 8/8 time signature.
- Measures 159-160:** Treble clef, key of D major, 4/4 time signature.
- Measures 161-162:** Treble clef, key of D major, 3/4 time signature.
- Measures 163-164:** Bass clef, key of D major, 3/4 time signature.
- Measures 165-166:** Bass clef, key of D major, 6/8 time signature.

The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with measure numbers 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, and 166 clearly marked above their respective staves.

167

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173

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176

Detailed description of the musical score: The score consists of ten staves of music. Measures 167-171 are written in treble clef. Measure 167 is in 4/4 time. Measure 168 is in 3/2 time. Measure 169 is in 3/2 time. Measure 170 is in 4/2 time. Measure 171 is in 6/8 time. Measures 172-176 are written in bass clef. Measure 172 is in 3/4 time. Measure 173 is in 4/4 time. Measure 174 is in 6/4 time. Measure 175 is in 4/4 time. Measure 176 is in 3/4 time. The key signature is three sharps (F#, C#, G#). The music features various rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures containing rests or accidentals.

This musical score page contains 12 staves of music, each labeled with a measure number. The notation is in treble clef. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 178, and then to two sharps (F-sharp and C-sharp) at measure 182. The time signature is 4/4 for measures 177-181, 183-187, 189-191, 193-194, 196-197, and 198. It changes to 3/4 for measures 188-190, 192, and 195. Measure 194 is marked with a '3' above the staff, indicating a triplet. The music consists of eighth and sixteenth notes, with some rests and accidentals.

177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198

199 (Compare 197-8)

200 (Compare 187)

201

202

203

204

205

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207

208

209

210

211 (Compare 197-8 and 199)

212 (Compare 187 and 200)

213

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221

222

223

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225

226

227(Compare 223)

228

229

Detailed description of the musical score: The score consists of nine staves. Staves 1-6 (measures 222-226) are in treble clef. Staff 7 (measure 227) is in bass clef. Staves 8-9 (measures 228-229) are also in bass clef. The key signature is five flats. Measure 222 is 6/8 time. Measures 223-225 are 9/8 time. Measure 226 is 12/8 time. Measures 227-228 are 3/4 time. Measure 229 is 4/4 time. Measure 227 includes the instruction '(Compare 223)'. Measures 227-229 feature triplet markings (3). The notation includes various note values, rests, and slurs.

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238(Compare 237)

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240

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242

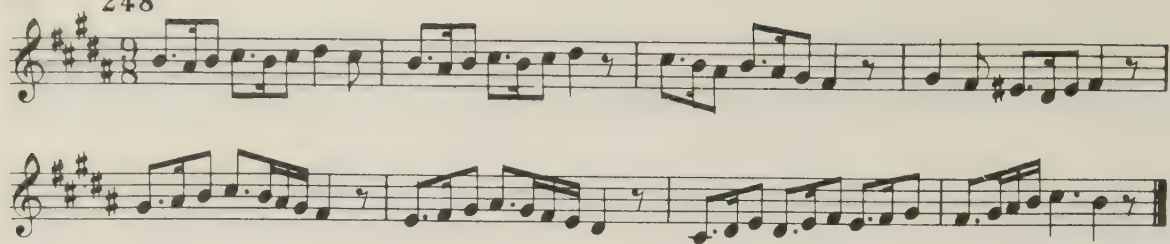
243 (Compare 204)

244 (Compare 205)

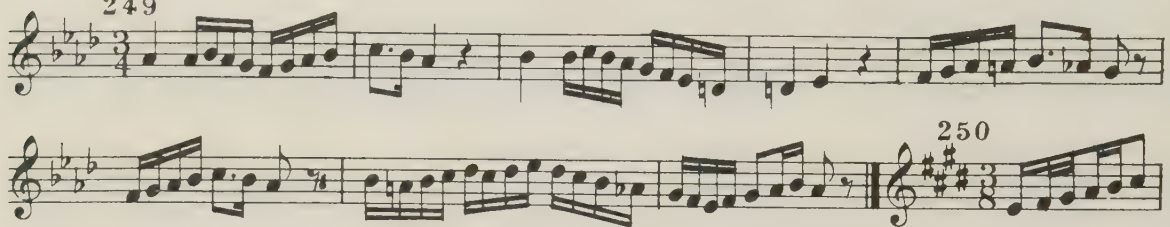
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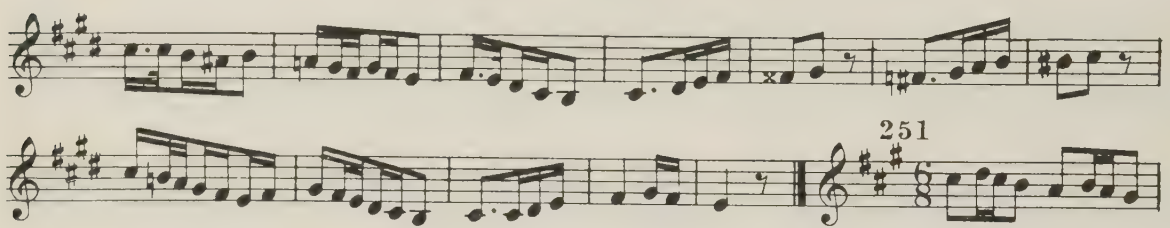
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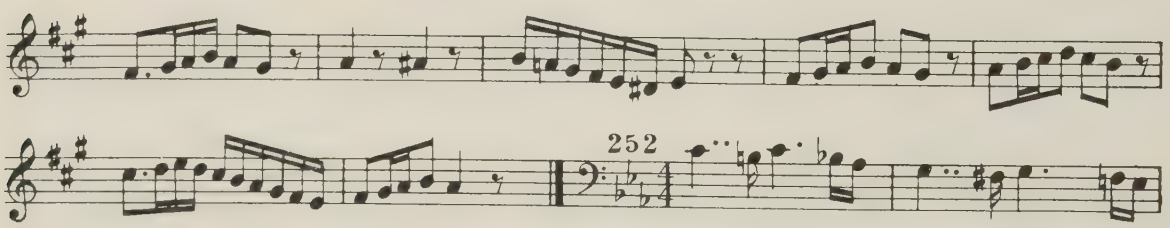
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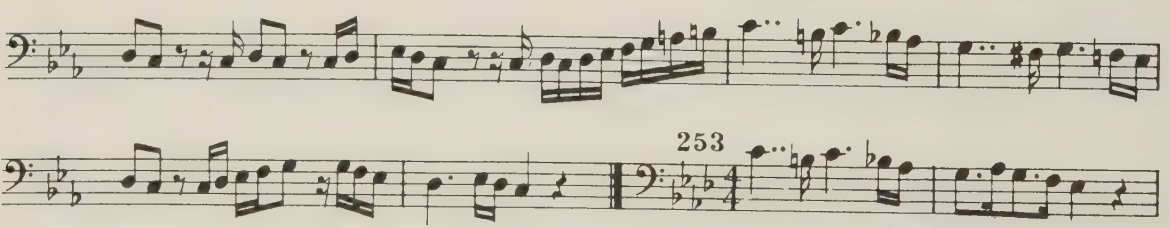
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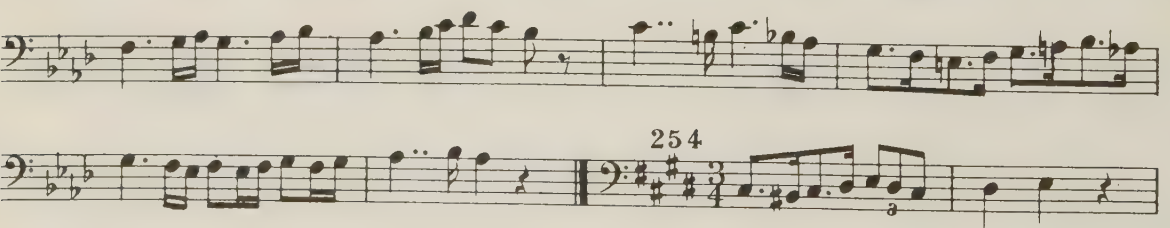
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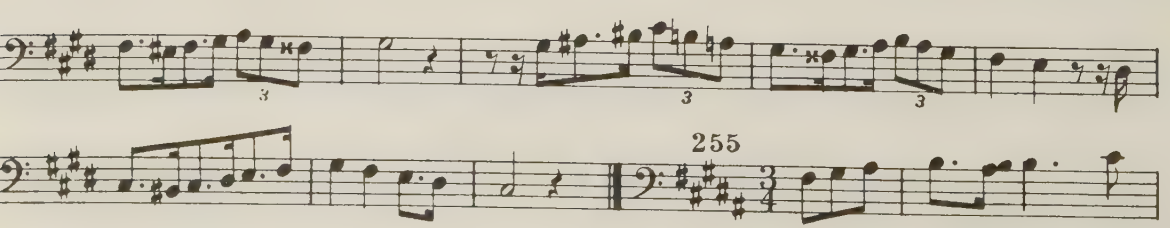
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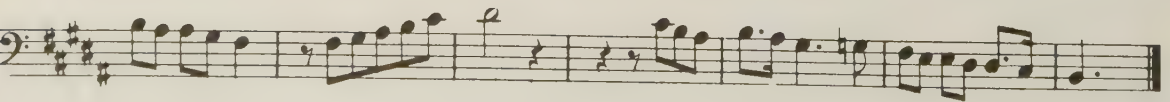
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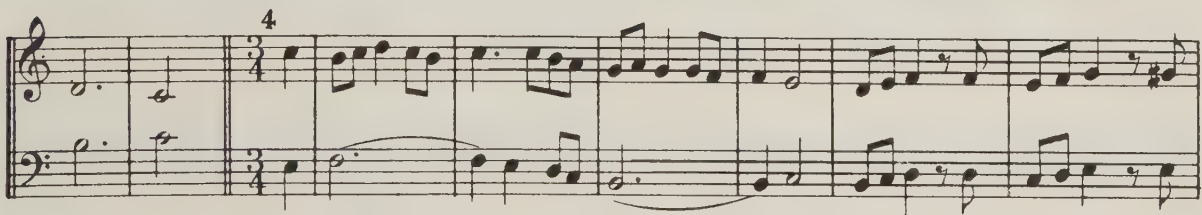
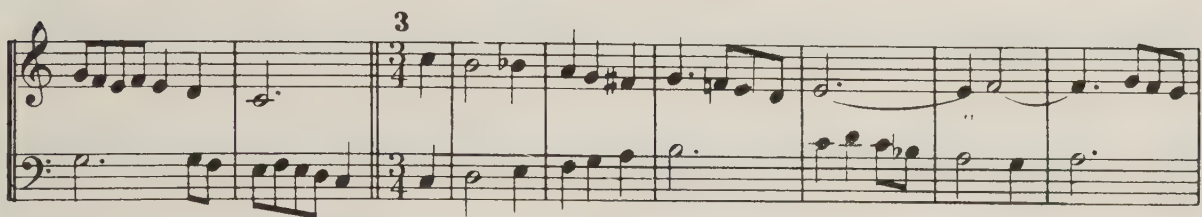
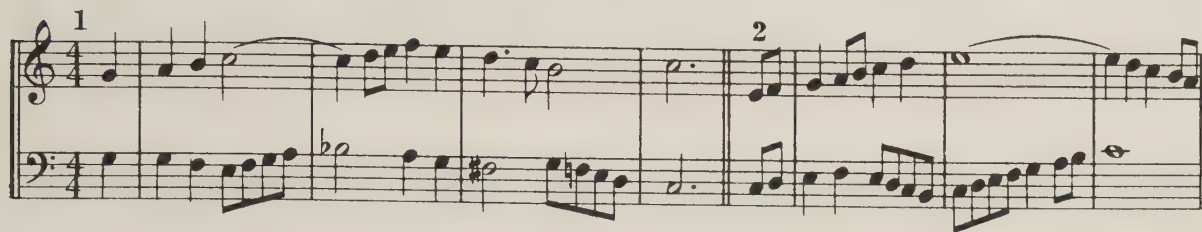


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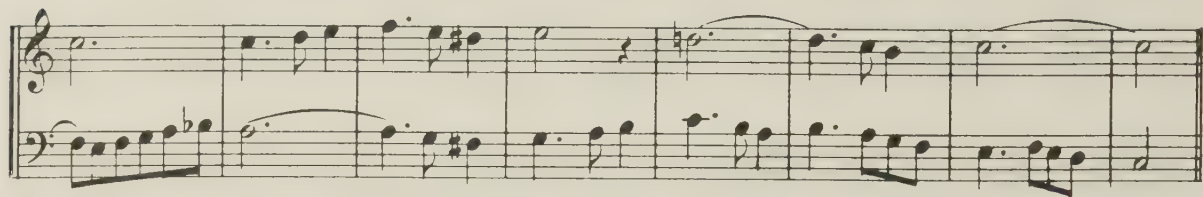
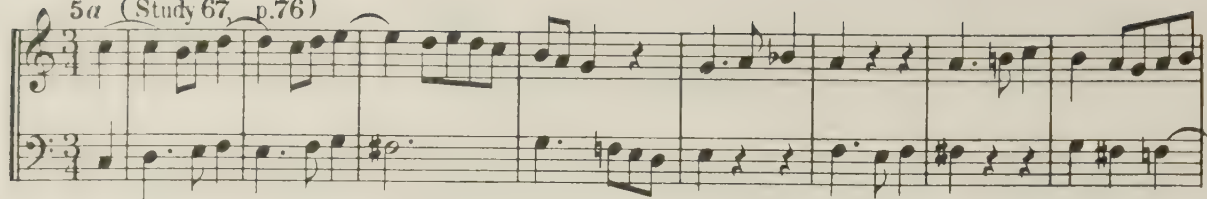


FOURTH SERIES

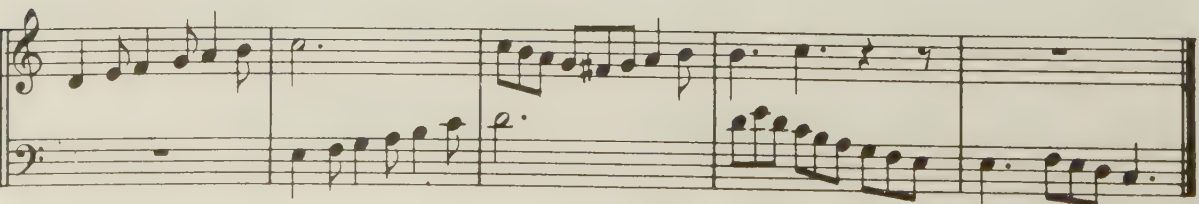
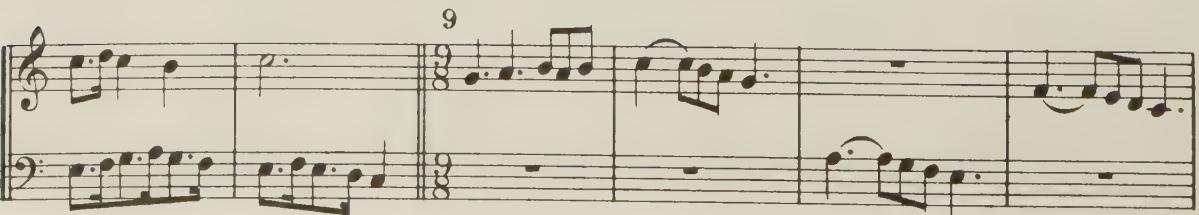
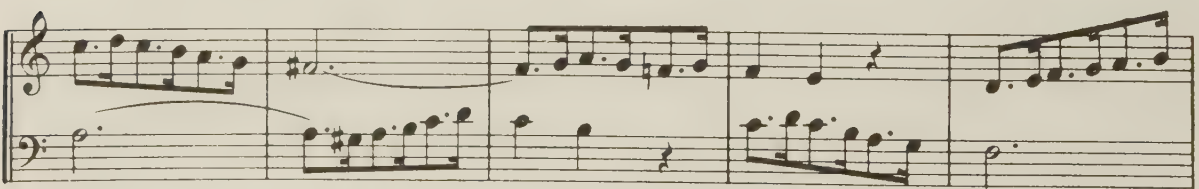
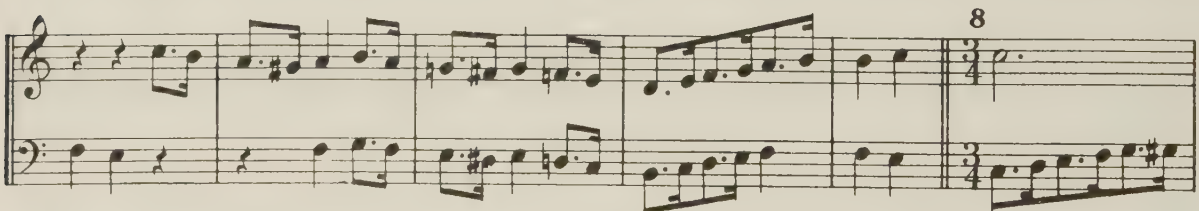
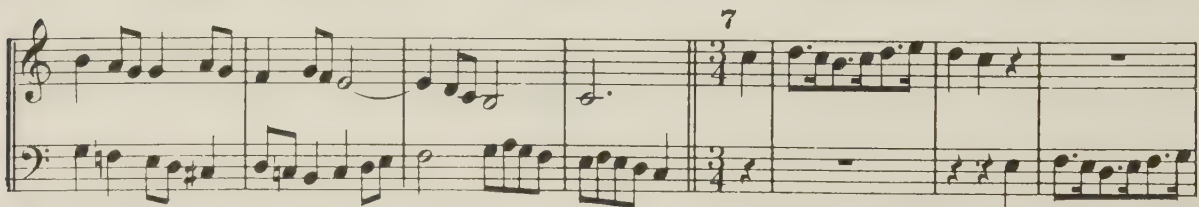
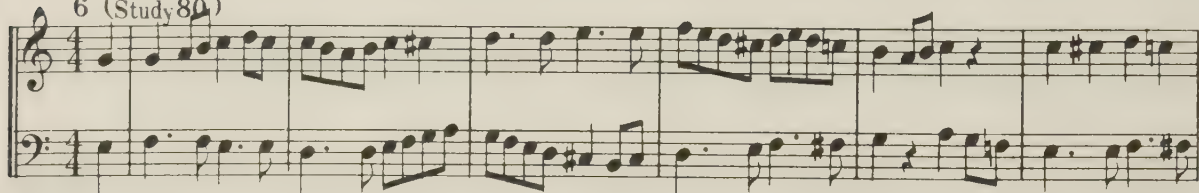
Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Mingling of double and triple divisions of the beat



5a (Study 67, p.76)

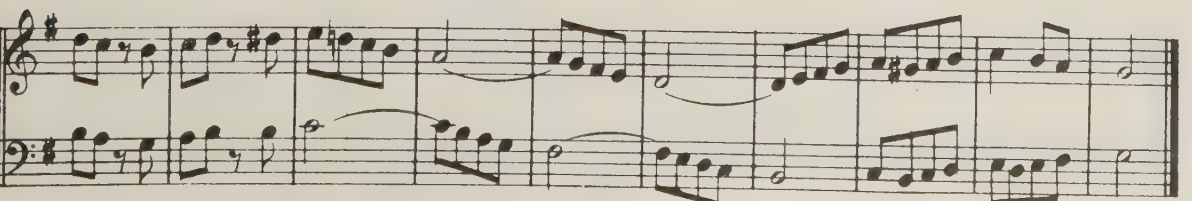
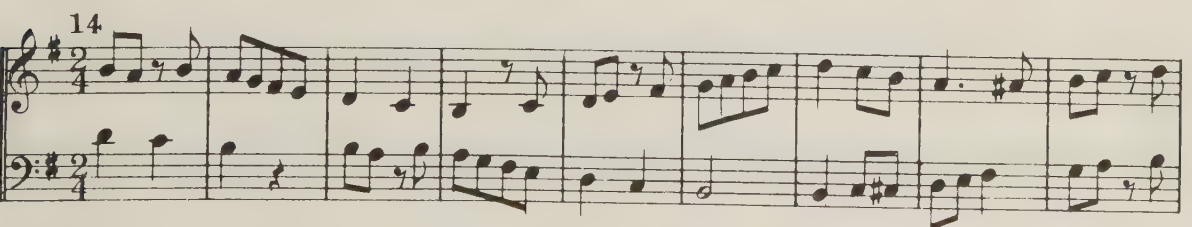
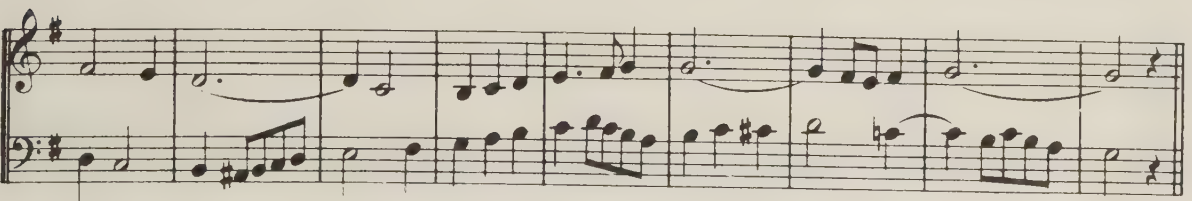
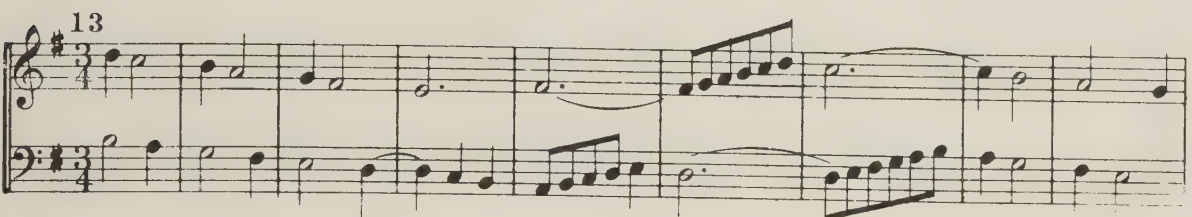
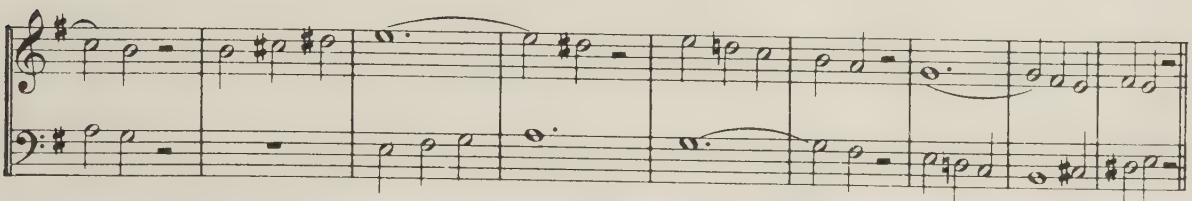
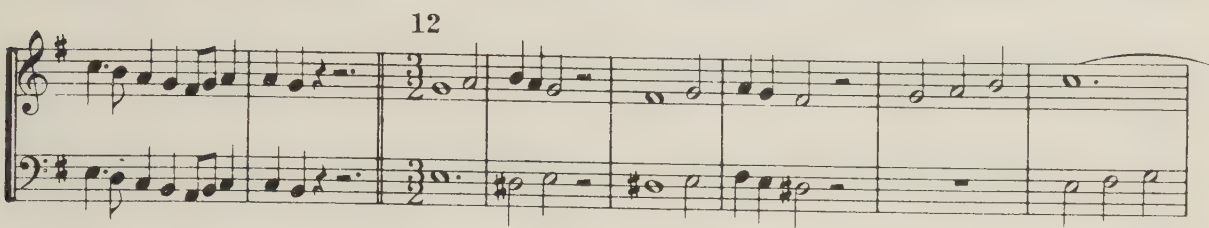
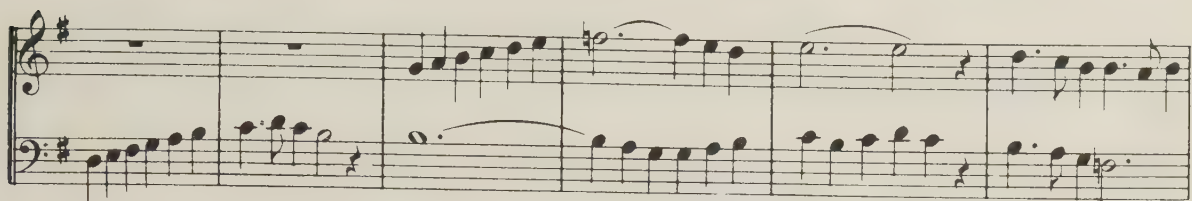
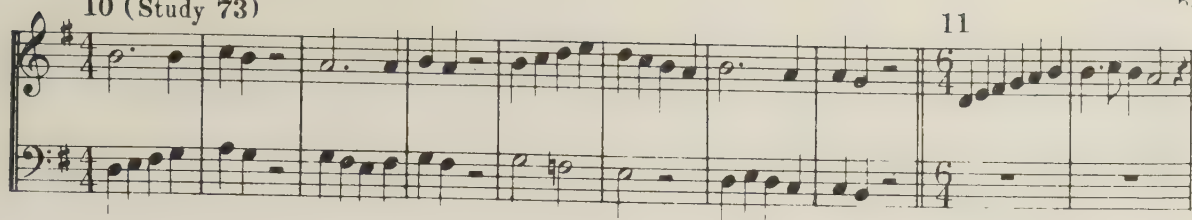


6 (Study 80)

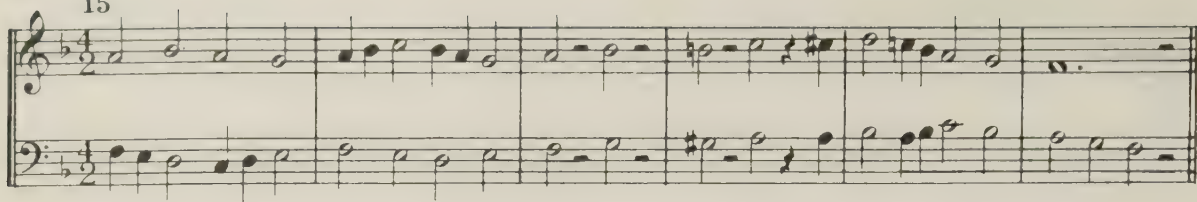


10 (Study 73)

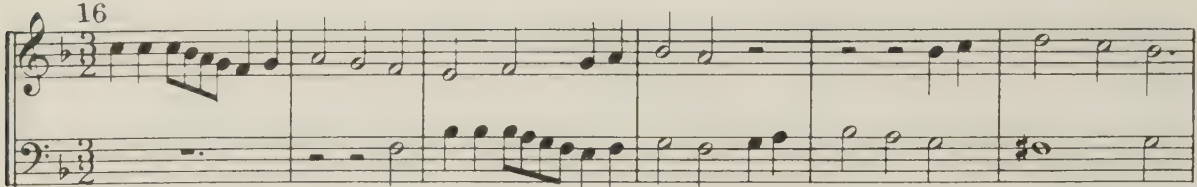
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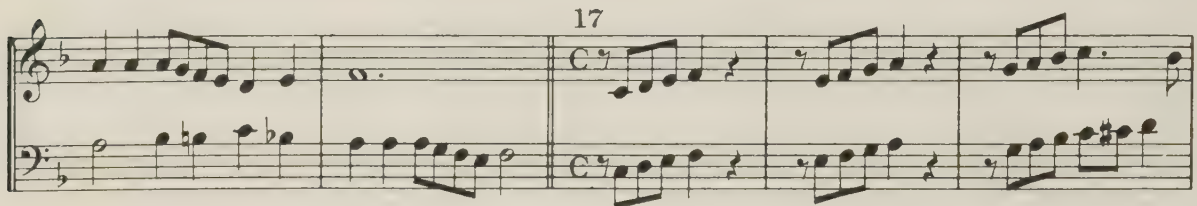
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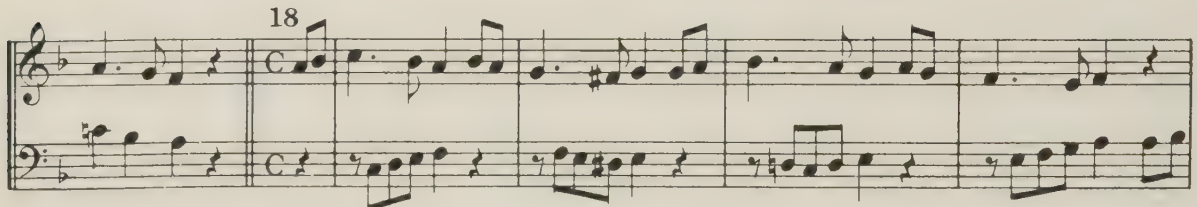
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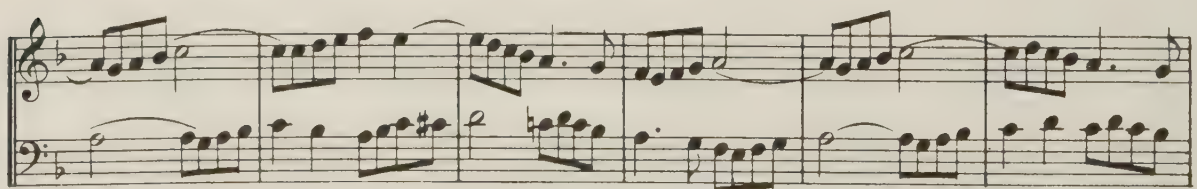
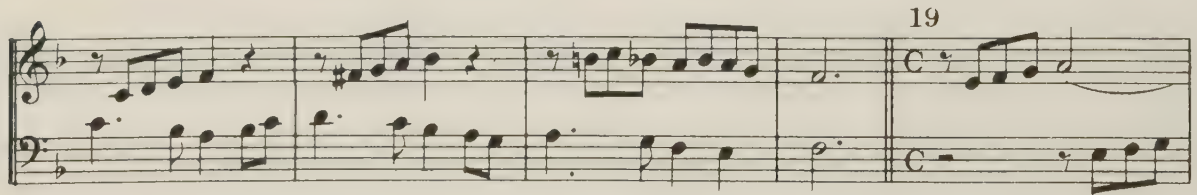
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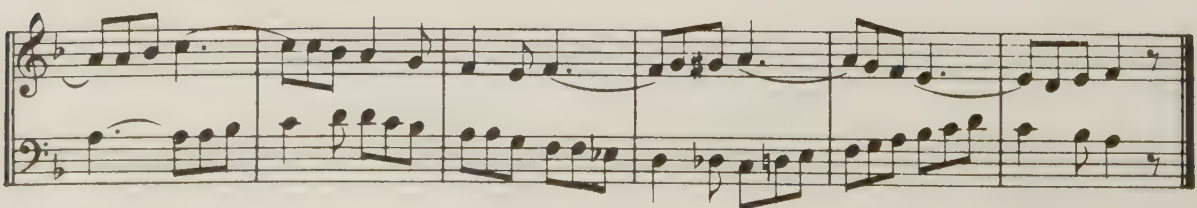
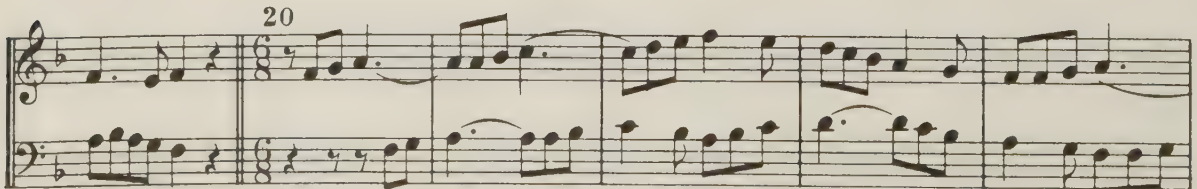
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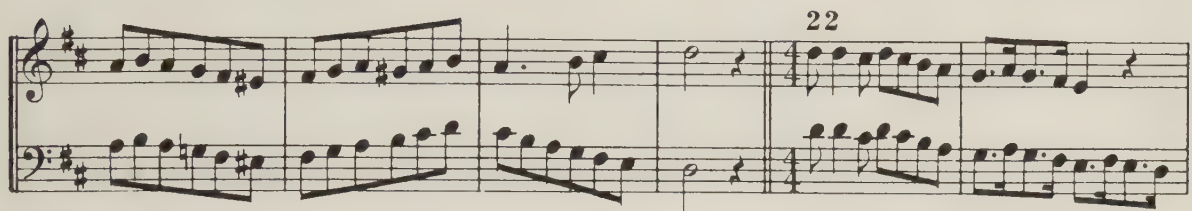
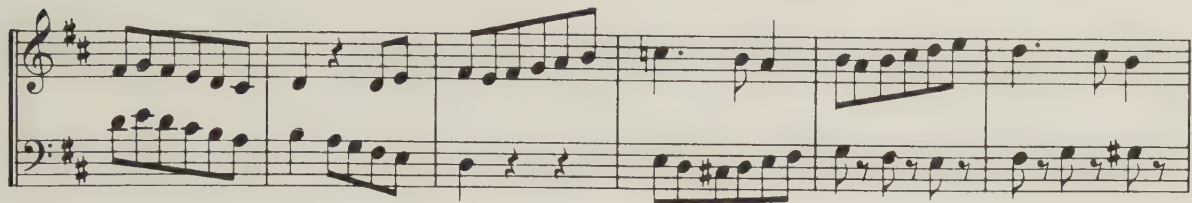
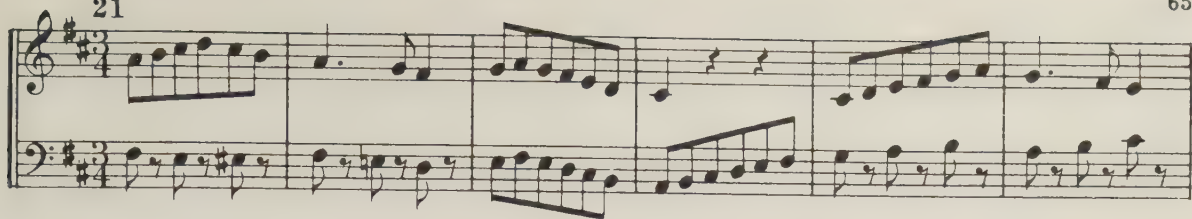
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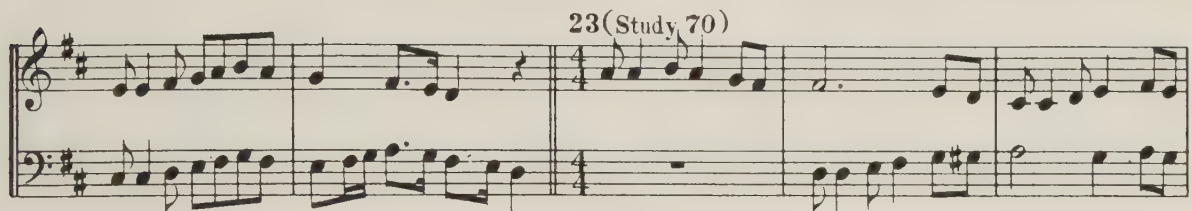
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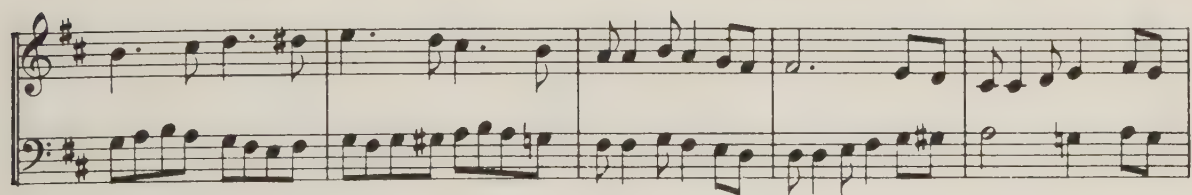
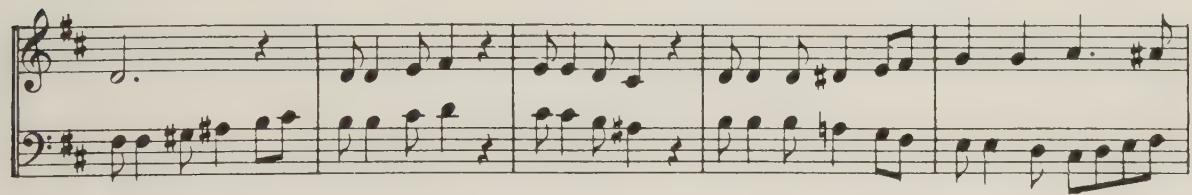
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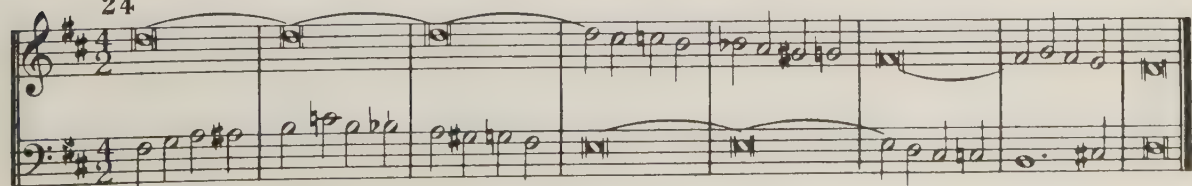
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23 (Study 70)



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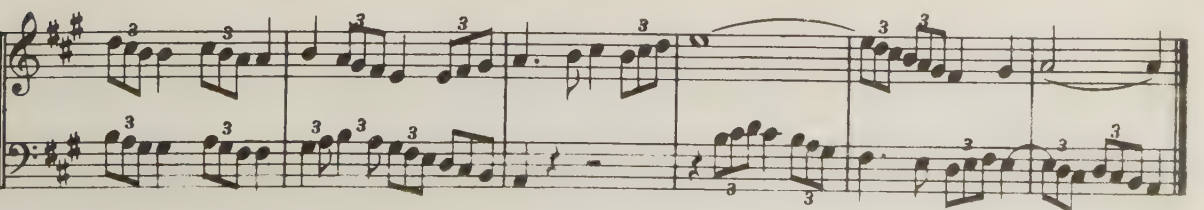
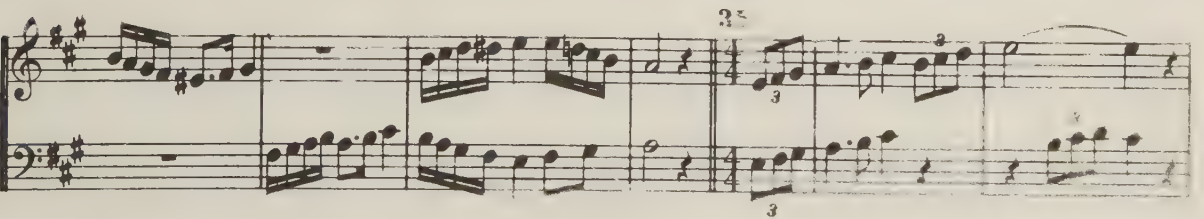
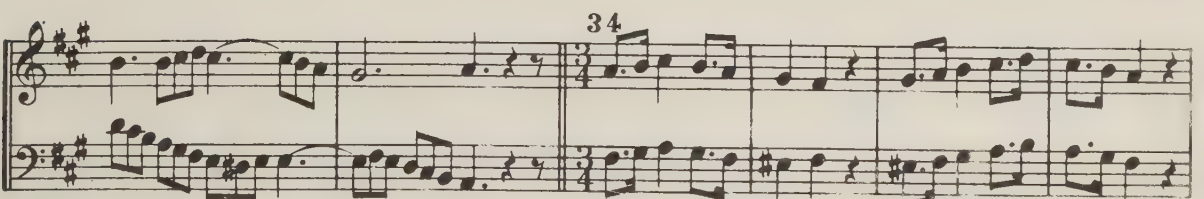
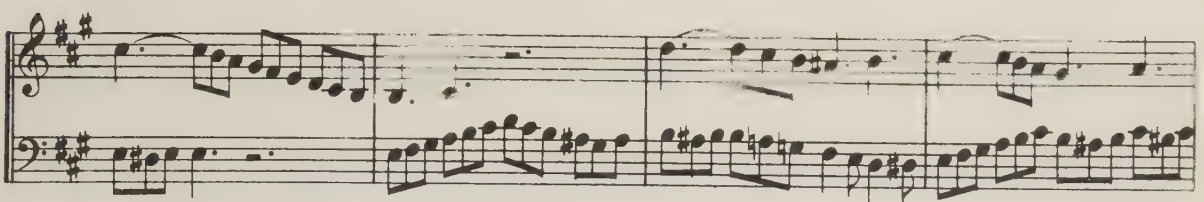
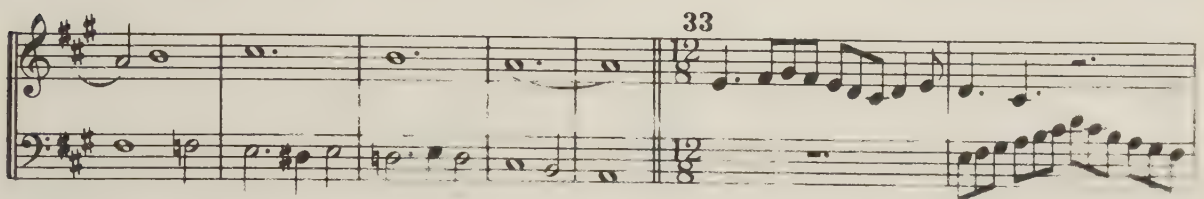
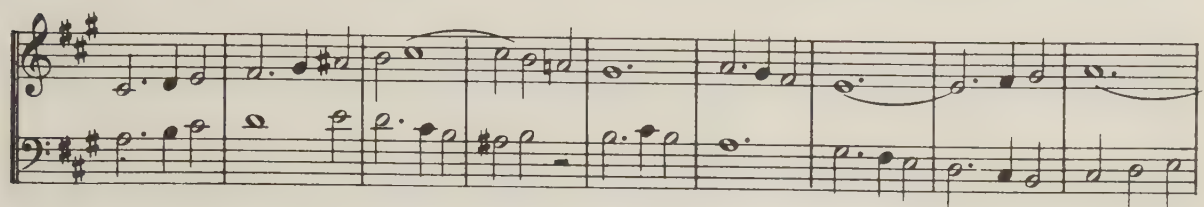
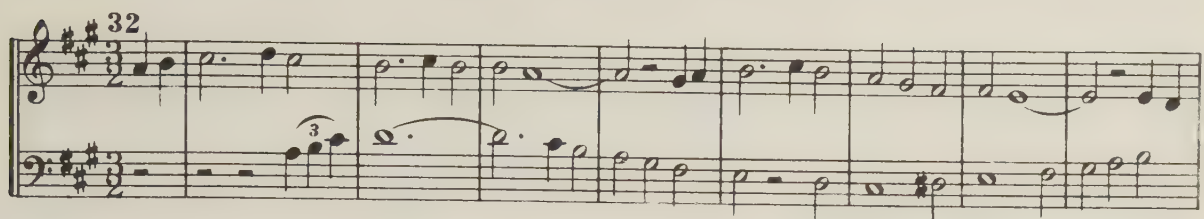
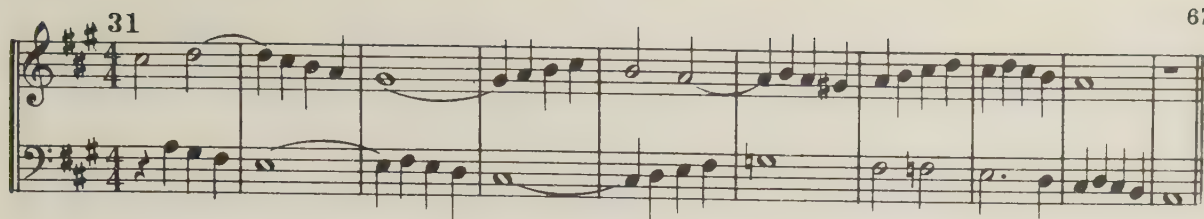
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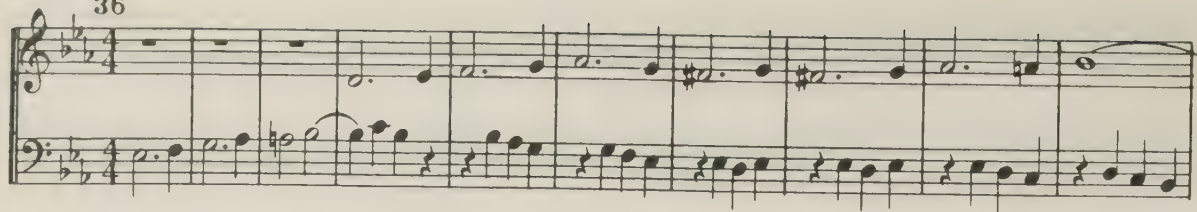
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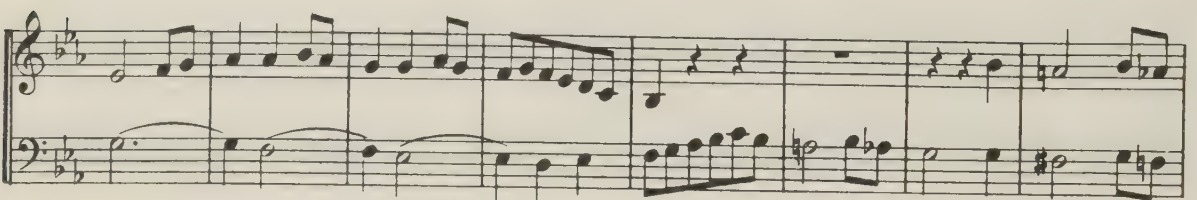
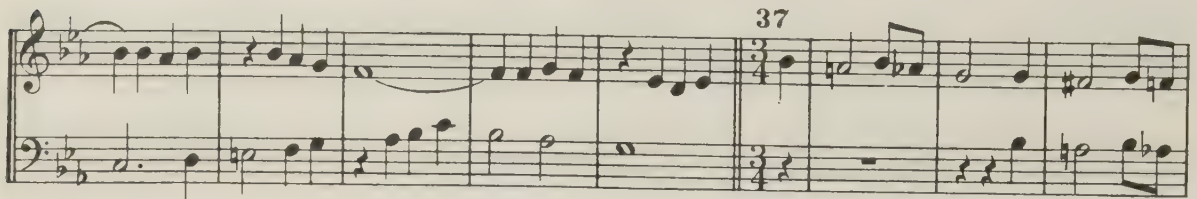
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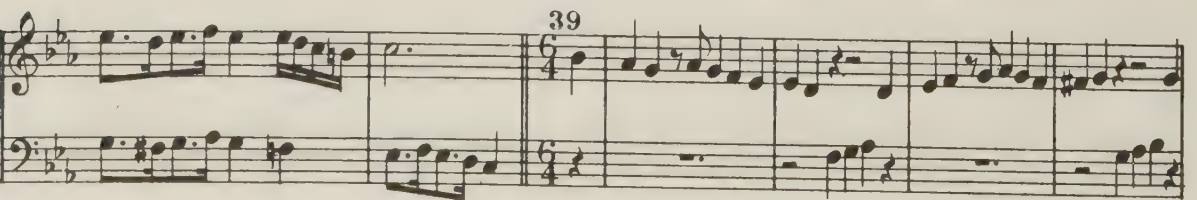
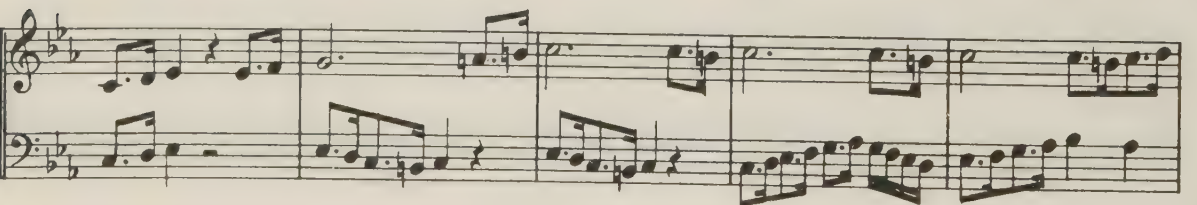
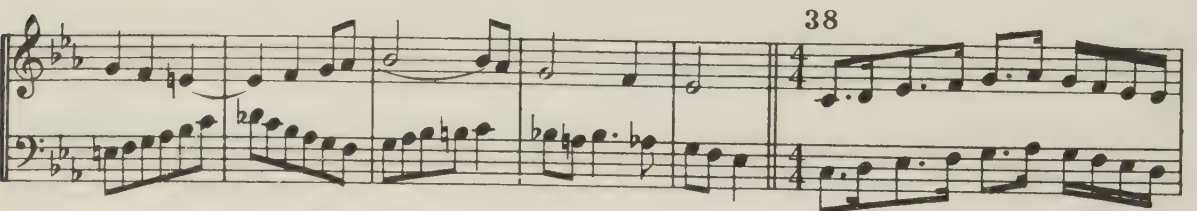
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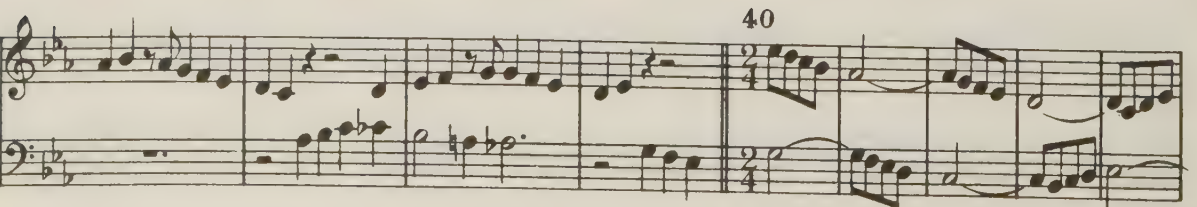
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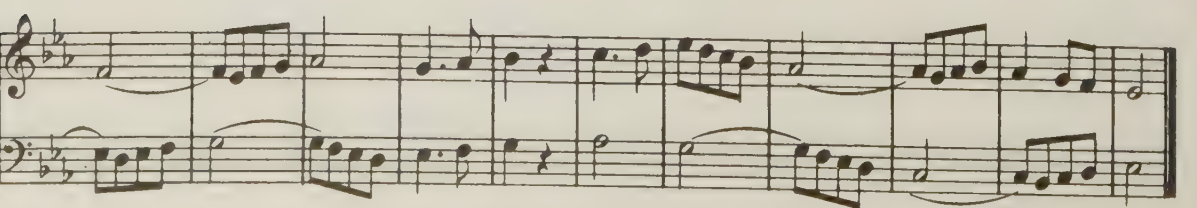
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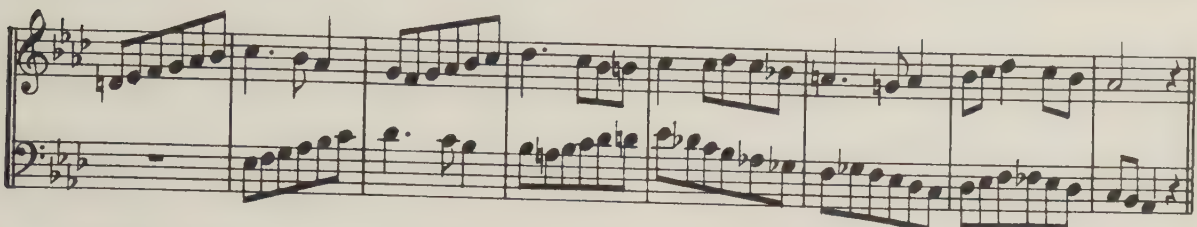
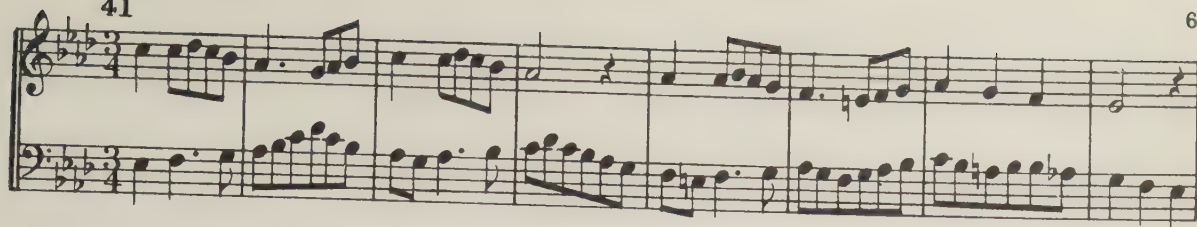
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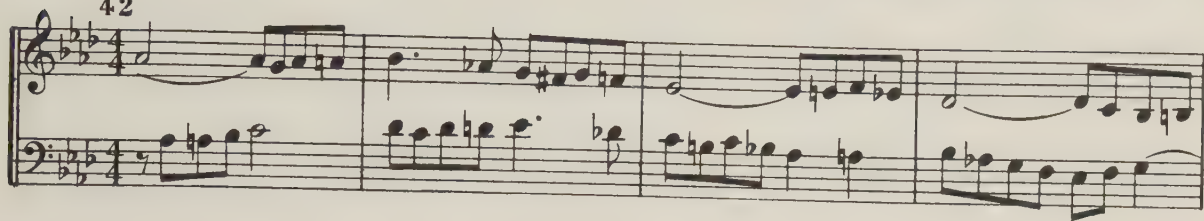
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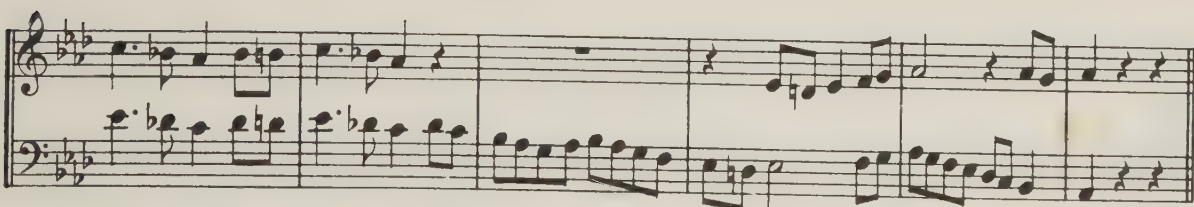
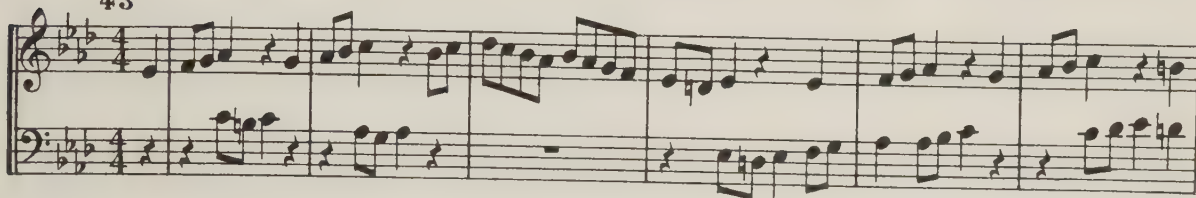
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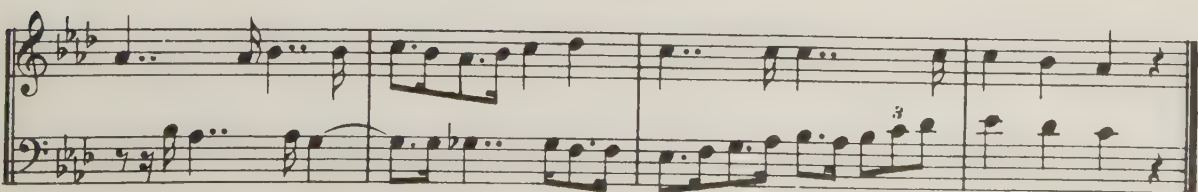
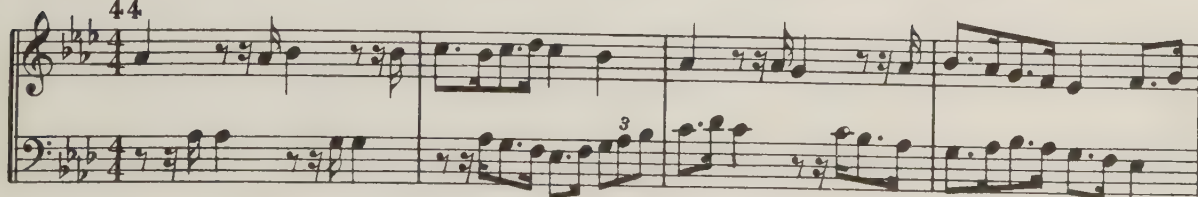
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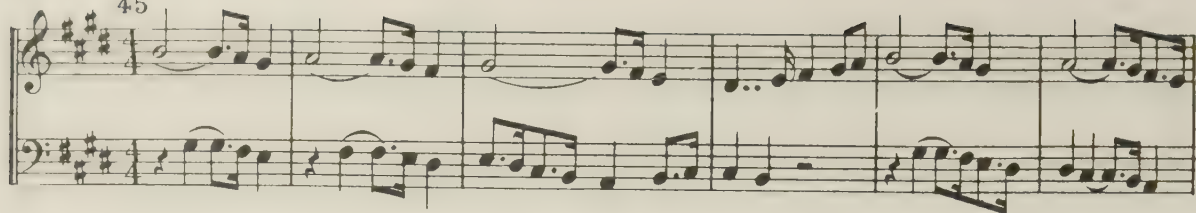
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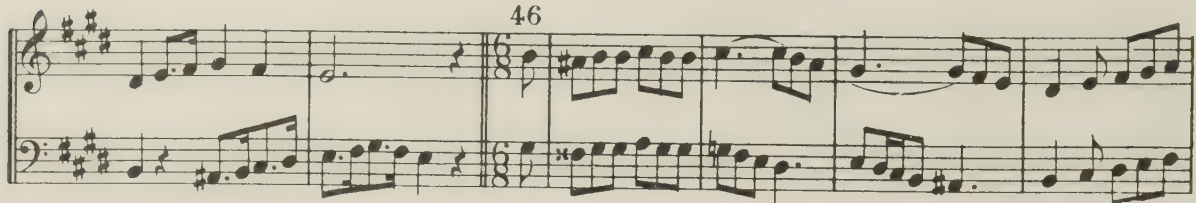
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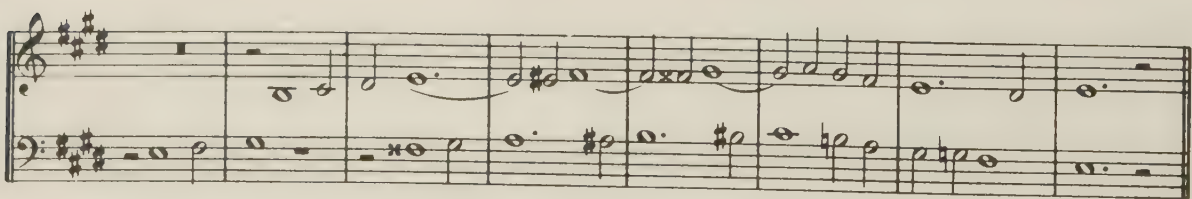
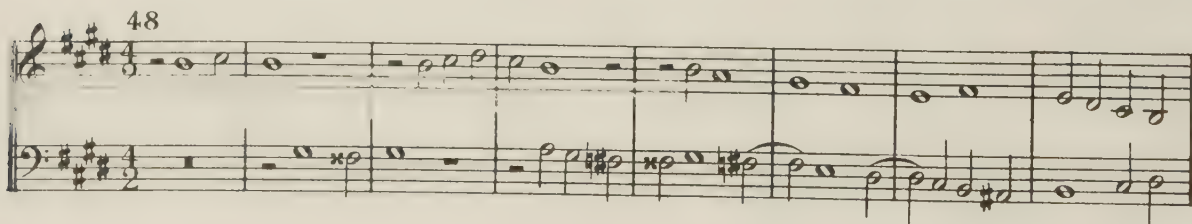
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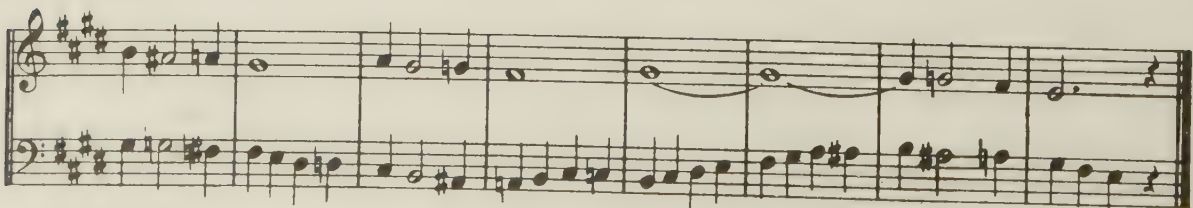
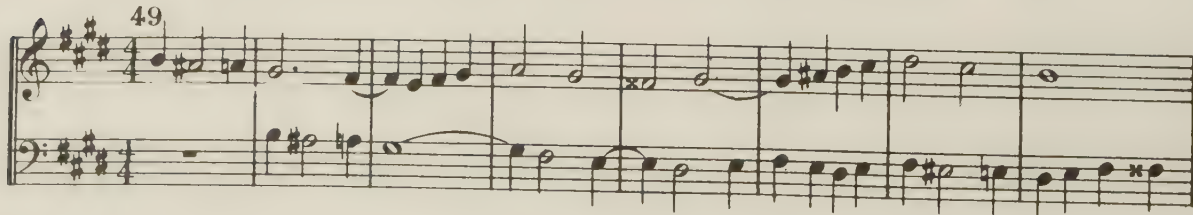
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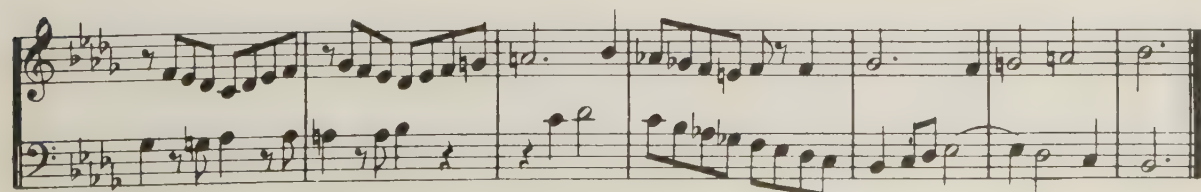
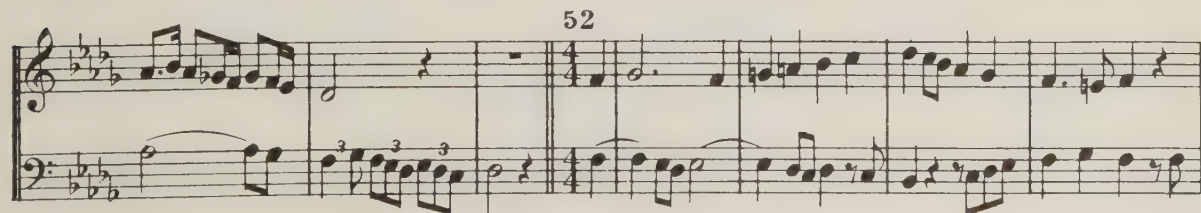
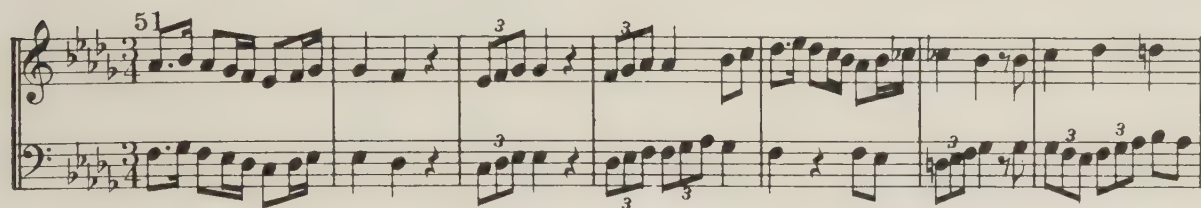
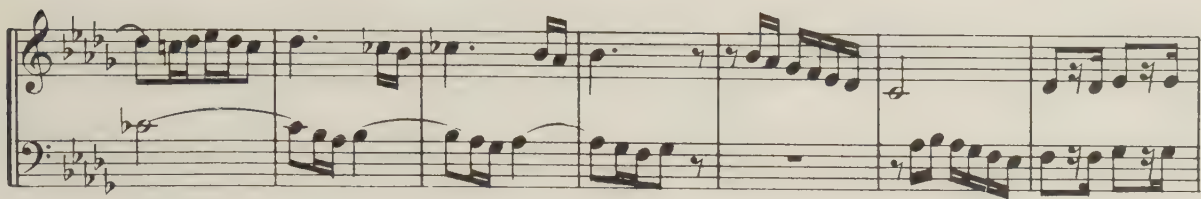
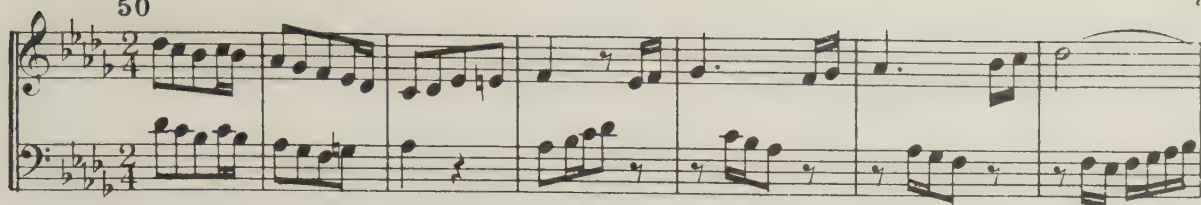


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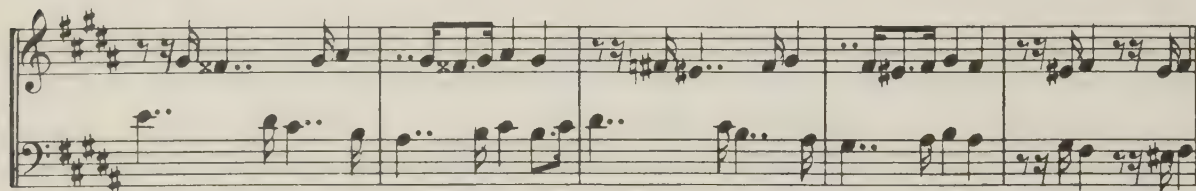
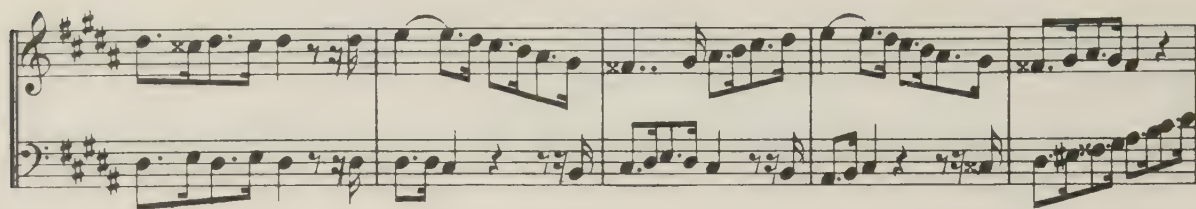
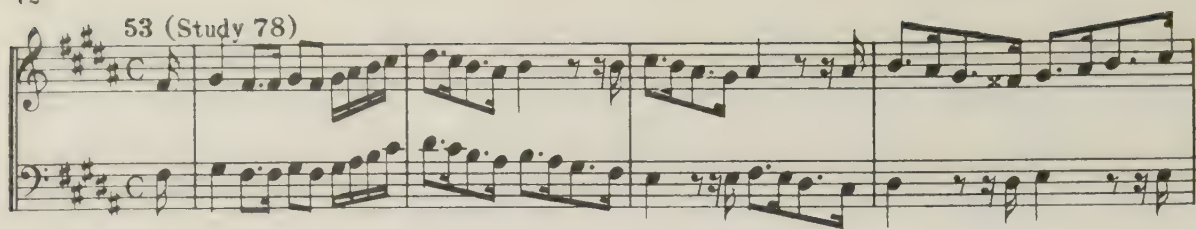


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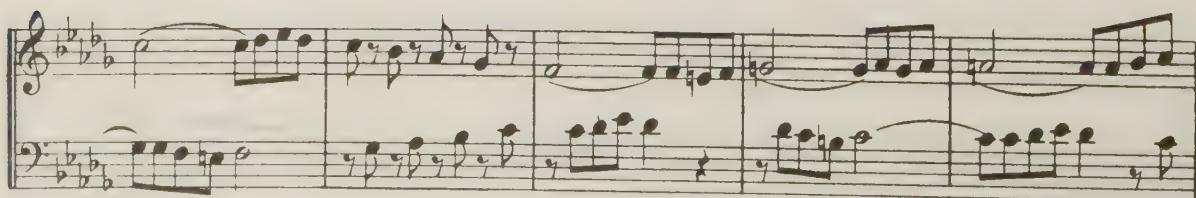
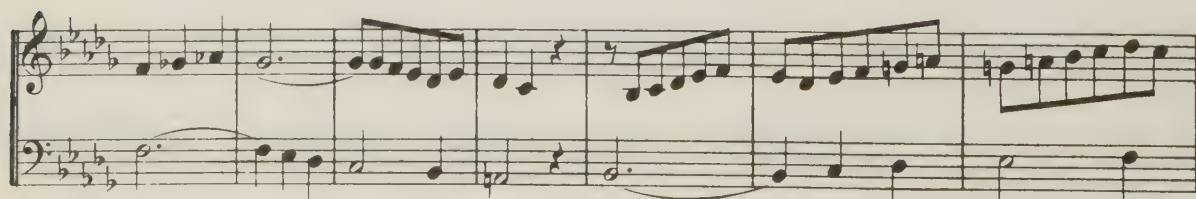
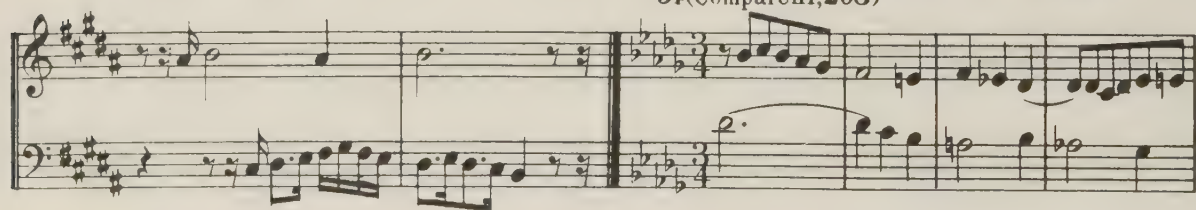




53 (Study 78)

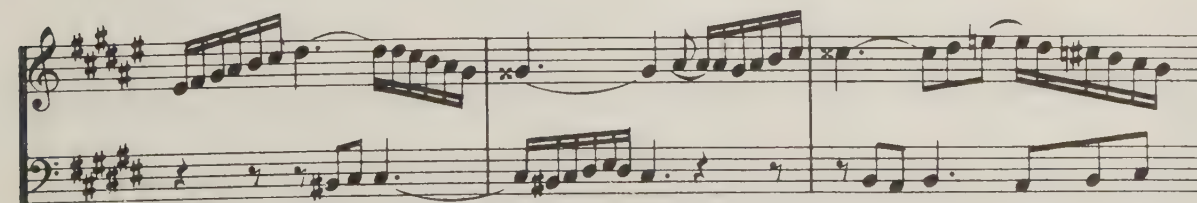
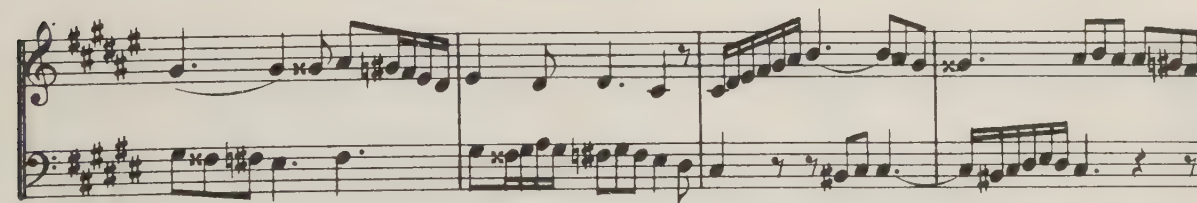
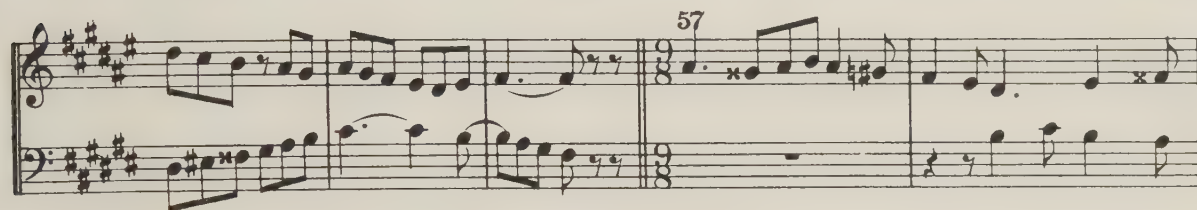
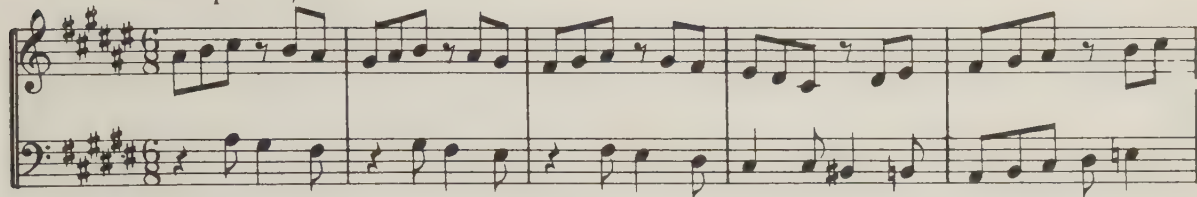


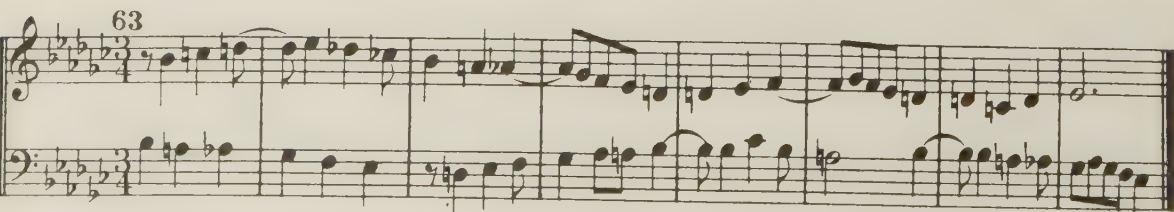
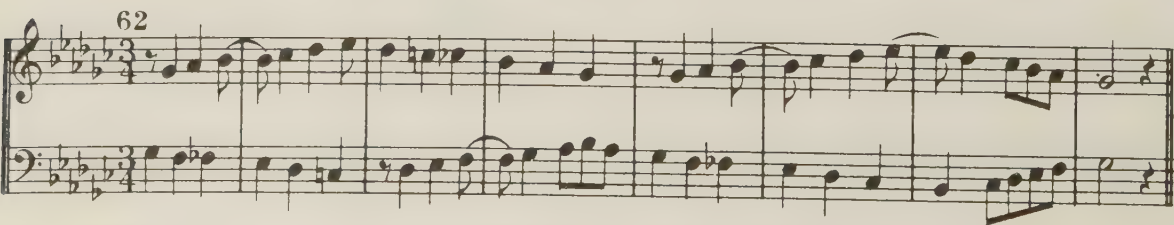
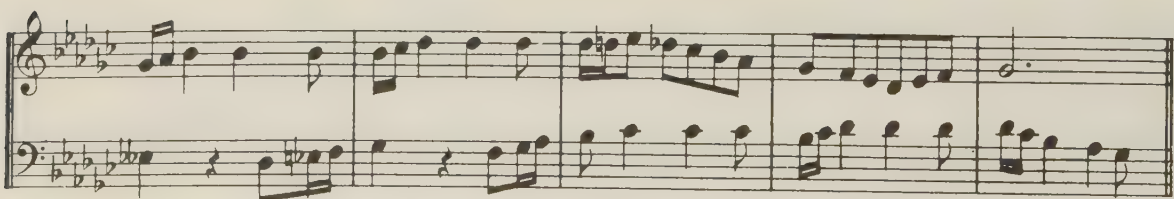
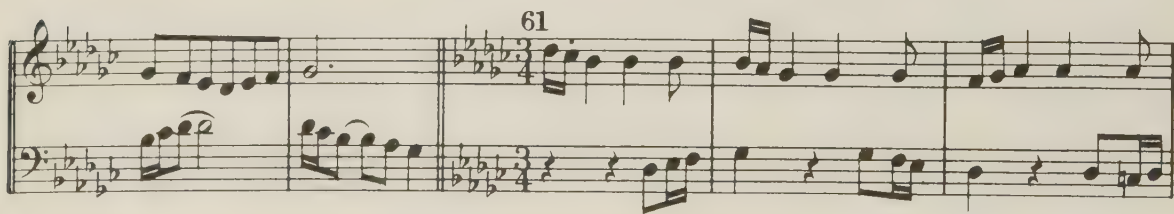
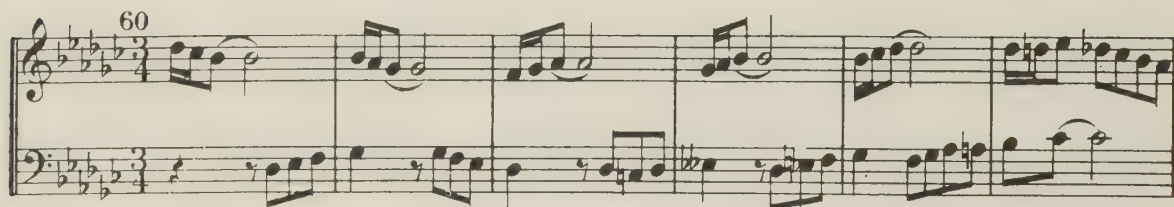
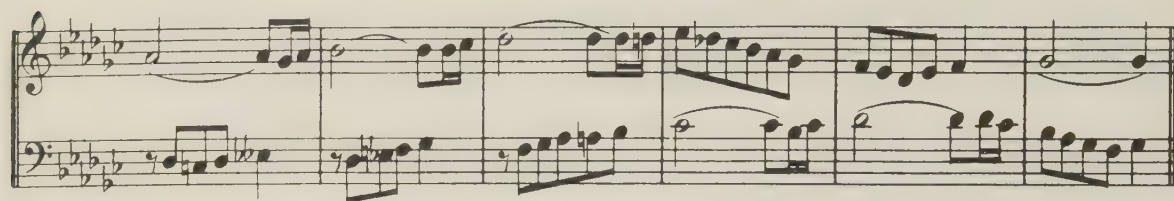
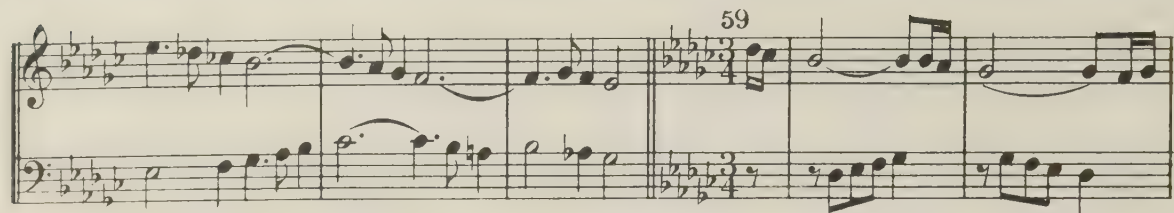
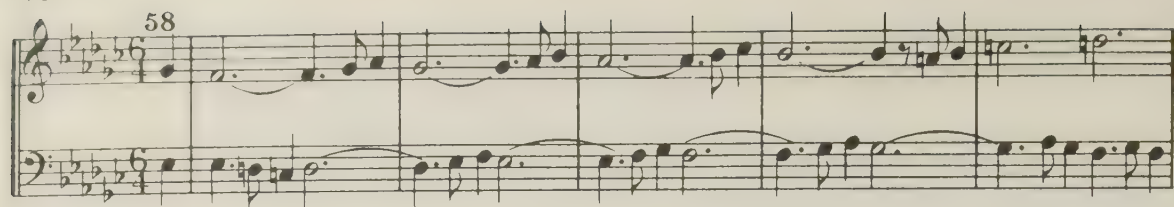
54 (Compare III, 208)

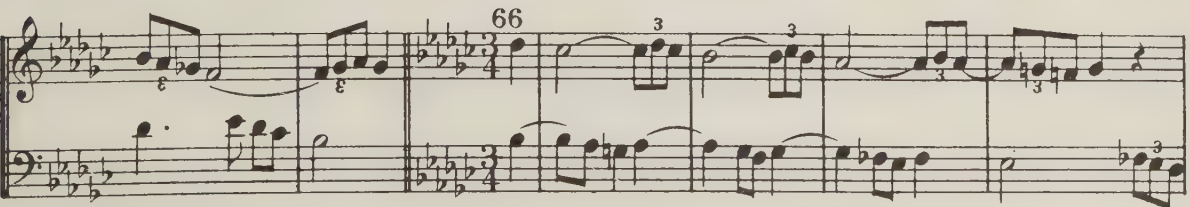
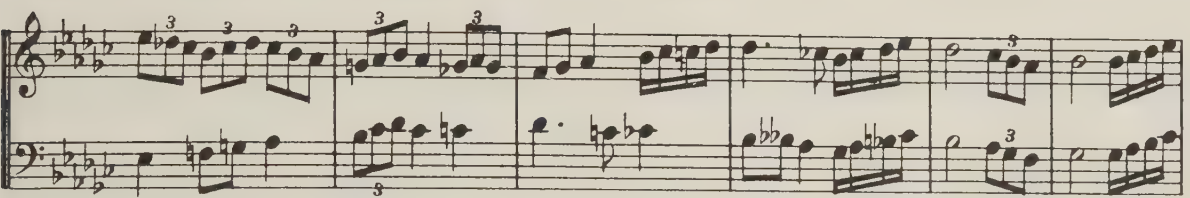
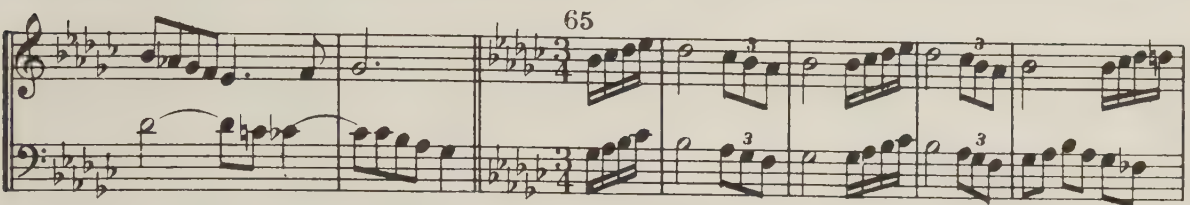
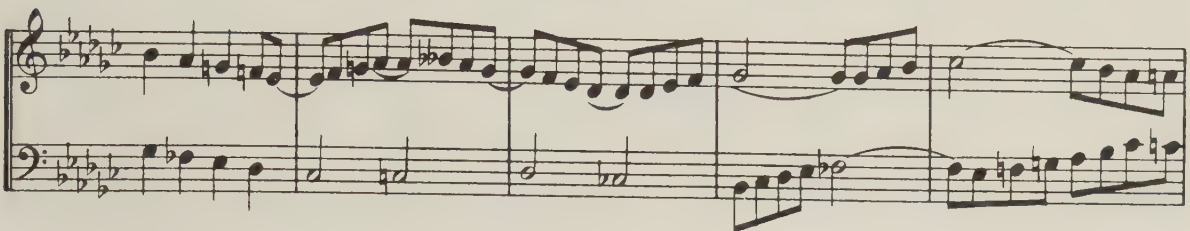
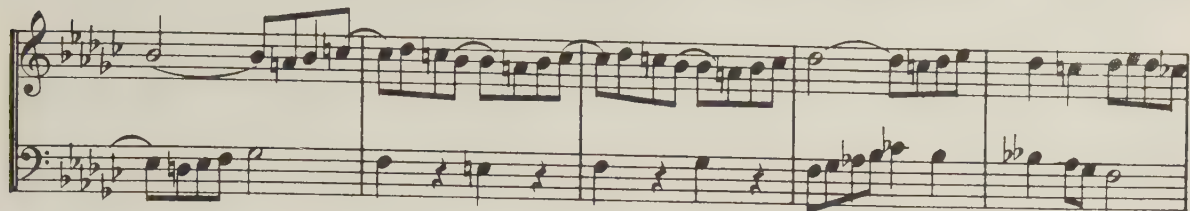
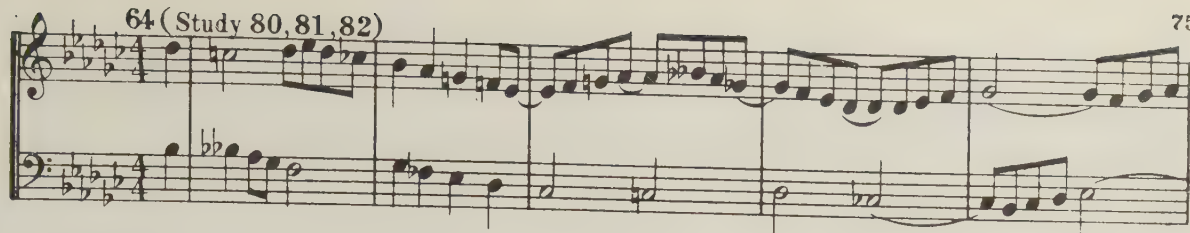




56(Compare III, 233)







MODULATORY EXERCISES.

67—To V and IV.*

68 Compare 67

69 Compare 67; 68

70 To II, III, and VI.

71 Compare 70

72 Compare 70-71

73 Suggesting IV, V, VI, II.

* For explanation of the Roman numerals, see the Preface

74 To Vandi, and suggesting IV.

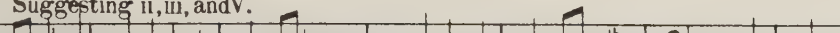
The musical score is written on two staves, treble and bass, in 3/4 time. The key signature has one sharp (F#). The piece is divided into three measures by vertical bar lines. The first measure contains a treble staff with a melodic line and a bass staff with a supporting line. The second measure continues the melody in the treble and has a more active bass line. The third measure shows a change in the bass line's texture. The notation includes eighth and sixteenth notes, rests, and a fermata over the final note of the first measure.

75 Compare 74

The musical score for '75 Compare 74' is written for piano. It features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a treble staff containing a series of eighth notes, followed by a bass staff with a similar rhythmic pattern. The score is divided into two measures by a double bar line. The first measure contains a treble staff with a series of eighth notes and a bass staff with a similar rhythmic pattern. The second measure contains a treble staff with a series of eighth notes and a bass staff with a similar rhythmic pattern. The piece concludes with a final chord in the bass staff.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The piece consists of 12 measures. The first measure has a treble clef and a key signature of one sharp (F#). The second measure has a bass clef and a key signature of one sharp (F#). The third measure has a treble clef and a key signature of one sharp (F#). The fourth measure has a bass clef and a key signature of one sharp (F#). The fifth measure has a treble clef and a key signature of one sharp (F#). The sixth measure has a bass clef and a key signature of one sharp (F#). The seventh measure has a treble clef and a key signature of one sharp (F#). The eighth measure has a bass clef and a key signature of one sharp (F#). The ninth measure has a treble clef and a key signature of one sharp (F#). The tenth measure has a bass clef and a key signature of one sharp (F#). The eleventh measure has a treble clef and a key signature of one sharp (F#). The twelfth measure has a bass clef and a key signature of one sharp (F#). The piece ends with a double bar line.

76 Suggesting u, m, and V.



77 Compare 76

A musical score for a piece titled '77 Compare 76'. The score is written for two staves, treble and bass, in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody is primarily in the bass staff, featuring eighth and sixteenth notes with various accidentals. The treble staff contains whole and half notes, some with accidentals, and rests. The piece concludes with a double bar line.

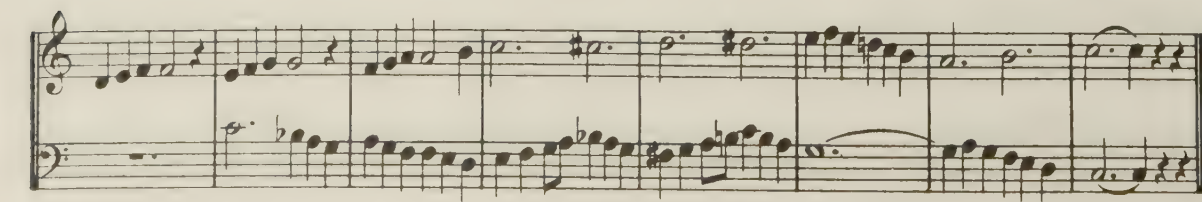
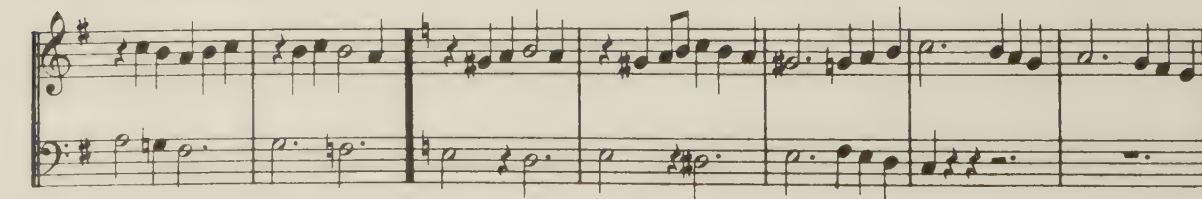
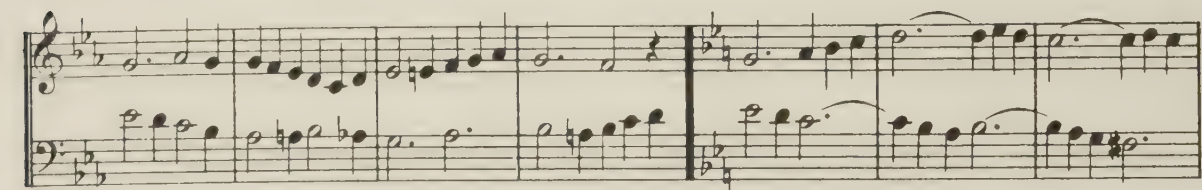
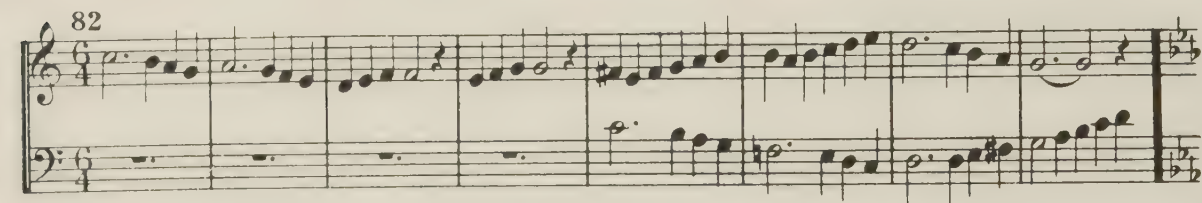
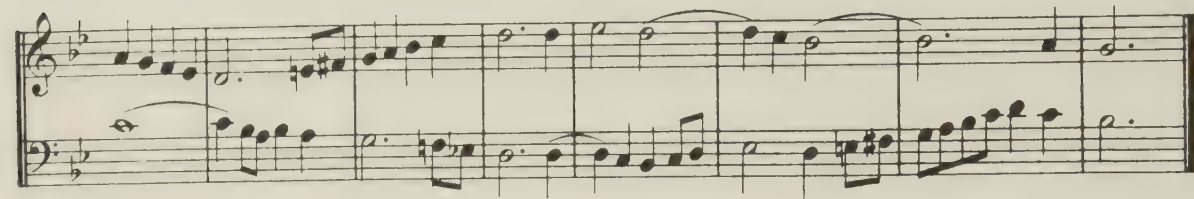
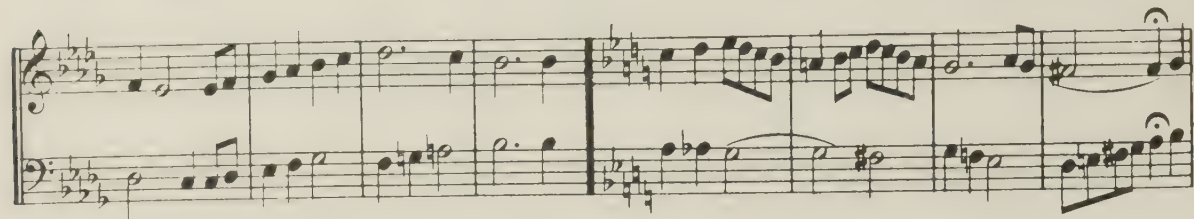
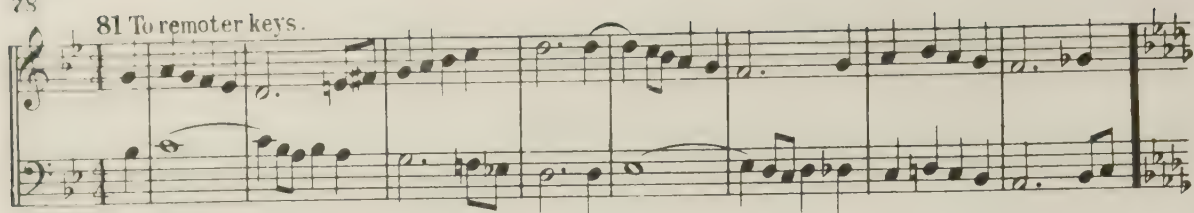
78 Tovi via II and III (III).

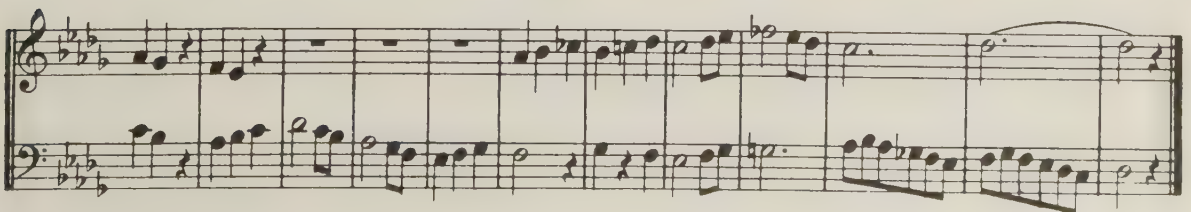
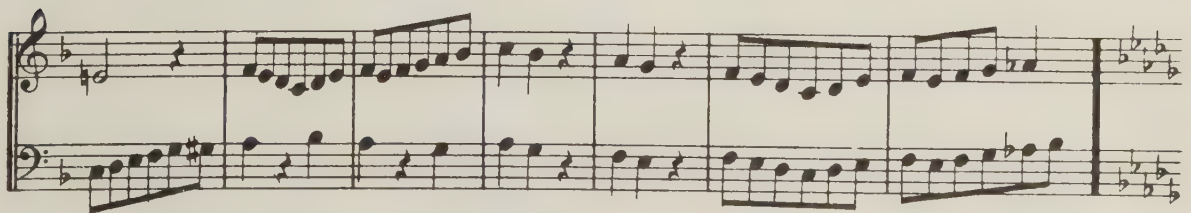
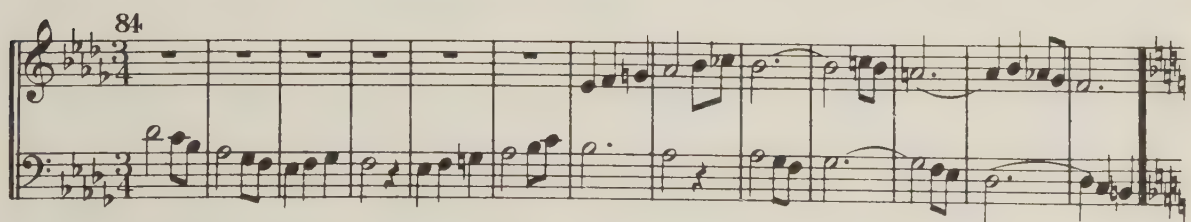
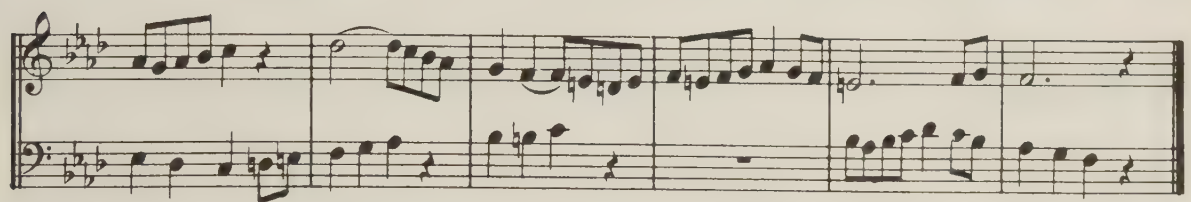
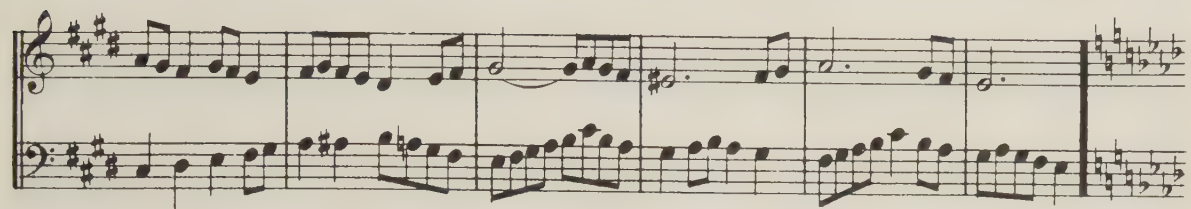
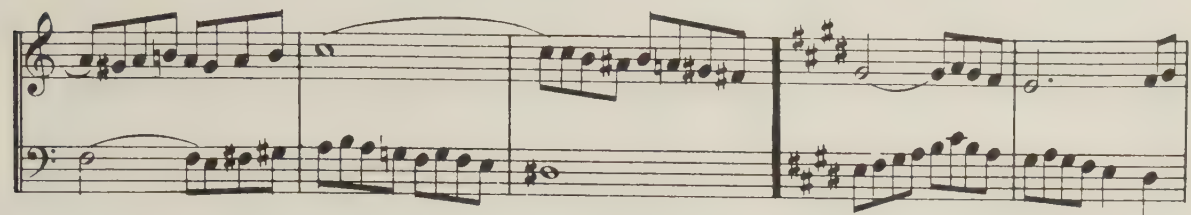
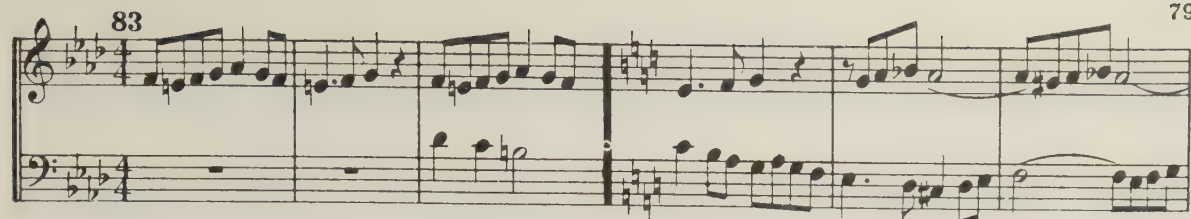
A musical score for a piece titled '78 Tovi via II and III (III)'. The score is written on two staves, treble and bass, in 4/4 time. The key signature has one sharp (F#). The melody in the treble staff consists of eighth and sixteenth notes, with some rests. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, and some rests. The piece ends with a final chord in the bass staff.

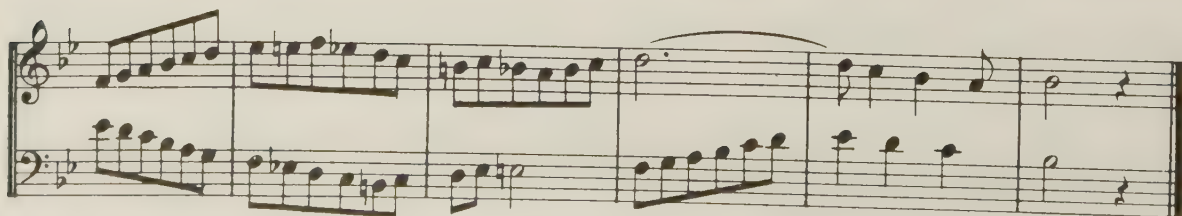
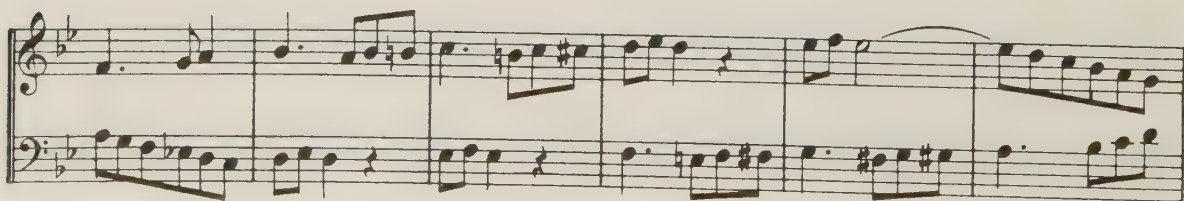
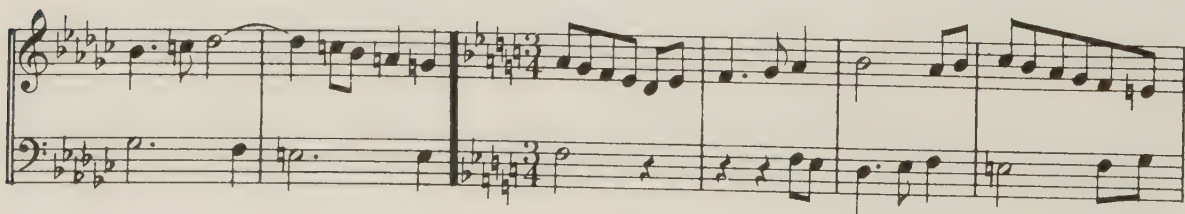
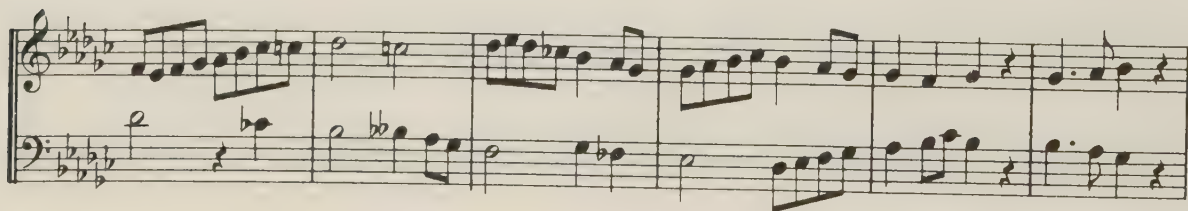
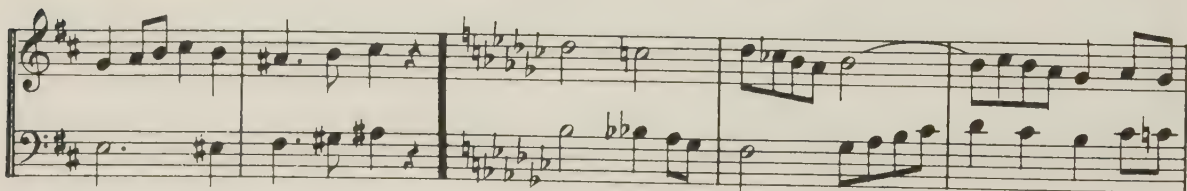
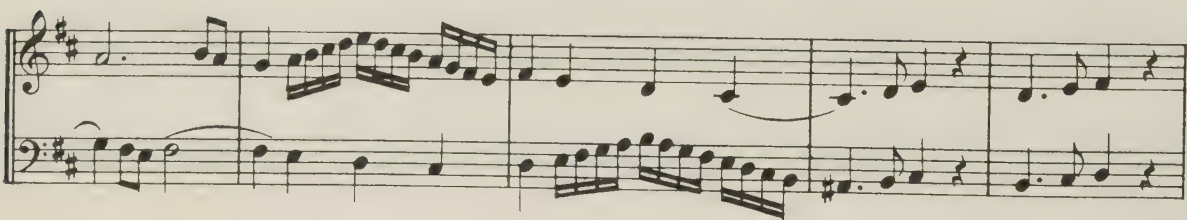
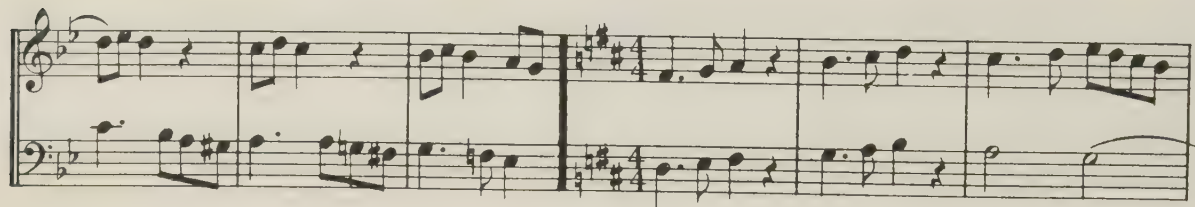
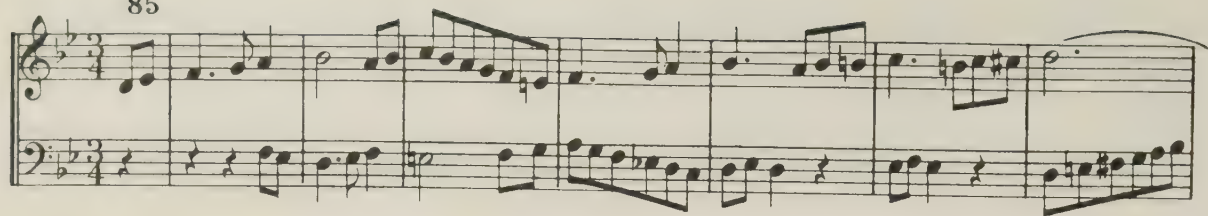
79 Compare 78

A musical score for a piece titled '79 Compare 78'. The score is written on two staves, a treble staff and a bass staff, both in G major (indicated by two sharps: F# and C#). The time signature is 4/4. The melody in the treble staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass staff begins with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The piece concludes with a final whole note G4 in the treble staff and a final whole note G2 in the bass staff.

81 To remoter keys.







FIFTH SERIES

One-part exercises — Systematic treatment of intervals, beginning with the larger — Skips to and from chromatic tones having obvious key-relationship — The commoner augmented and diminished intervals

The image displays 18 numbered musical exercises, each on a single staff. The exercises are arranged in a grid-like fashion, with some spanning multiple lines. The key signatures and time signatures vary throughout the series, including 4/4, 3/4, 2/4, 3/8, and 6/8. The exercises focus on interval training, with some featuring chromatic scales and others showing specific interval patterns. The numbering is as follows:

- Exercise 1: 4/4, starting on C4, ascending and descending scale.
- Exercise 2: 4/4, starting on C4, ascending and descending scale.
- Exercise 3: 4/4, starting on C4, ascending and descending scale.
- Exercise 4: 4/4, starting on C4, ascending and descending scale.
- Exercise 5: 3/4, starting on C4, ascending and descending scale.
- Exercise 6: 4/4, starting on C4, ascending and descending scale.
- Exercise 7: 6/8, starting on C4, ascending and descending scale.
- Exercise 8: 4/4, starting on C4, ascending and descending scale.
- Exercise 9: 4/4, starting on C4, ascending and descending scale.
- Exercise 10: 4/4, starting on C4, ascending and descending scale.
- Exercise 11: 4/4, starting on C4, ascending and descending scale.
- Exercise 12: 4/4, starting on C4, ascending and descending scale.
- Exercise 13: 3/4, starting on C4, ascending and descending scale.
- Exercise 14: 4/4, starting on C4, ascending and descending scale.
- Exercise 15: 3/4, starting on C4, ascending and descending scale.
- Exercise 16: 3/4, starting on C4, ascending and descending scale.
- Exercise 17: 4/4, starting on C4, ascending and descending scale.
- Exercise 18: 4/4, starting on C4, ascending and descending scale.

This musical score consists of 22 staves of music, numbered 19 through 40. The notation is in a single melodic line on a five-line staff. The key signature starts with one sharp (F#) in measure 19 and changes to one flat (Bb) in measure 22. The time signature is 4/4 for measures 19-21, 23-25, 27-28, 30-31, 33-34, 36-37, 39-40, and 42. It changes to 3/4 for measures 22, 26, 32, 35, 38, and 41. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Bar lines are used to divide the measures. The score is presented in a clear, legible format with standard musical notation.

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

The musical score consists of ten staves of music, each containing a measure number from 41 to 60. The notation is in bass clef and includes various time signatures and key signatures. The measures are numbered 41 through 60, with some measures containing multiple notes and rests. The notation is in bass clef and includes various time signatures and key signatures.

This musical score page contains measures 61 through 72. It is written for piano and features a variety of musical notations including treble and bass staves, key signatures, and time signatures. The score is divided into systems, with measure numbers 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, and 72 clearly marked at the beginning of their respective lines. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests or accidentals. The key signature changes from three flats (B-flat, E-flat, A-flat) in measures 61-62 to three sharps (F-sharp, C-sharp, G-sharp) in measures 63-64, and then to two sharps (F-sharp, C-sharp) in measures 65-72. The time signature is 3/4 for measures 61-62, 6/8 for measures 63-64, 3/4 for measures 65-67, 4/4 for measures 68-69, 6/8 for measures 70-71, and 4/4 for measure 72.

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Detailed description: This is a musical score for measures 73 through 90. The score is written on two staves: a treble staff (top) and a bass staff (bottom). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The measures are numbered 73 through 90, with some measures containing multiple systems of notation. The score is presented in a clear, legible format with a standard musical notation style.

This musical score is for guitar, spanning measures 91 to 110. It is written in a single system with 12 staves. The key signature changes from one sharp (F#) to one flat (Bb) at measure 93, and then to two flats (Bb, Eb) at measure 97. The time signature changes from 3/4 to 4/4 at measure 92, 3/2 at measure 94, 3/4 at measure 99, and 4/4 at measure 102. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score concludes with a double bar line at the end of measure 110.

91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110

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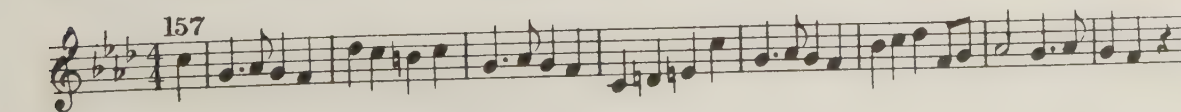
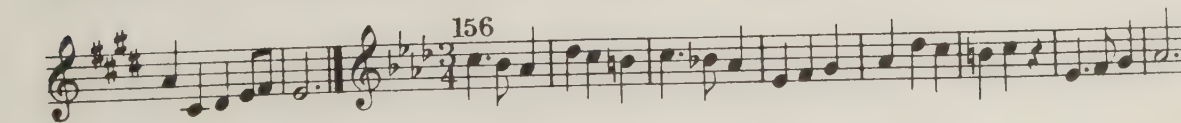
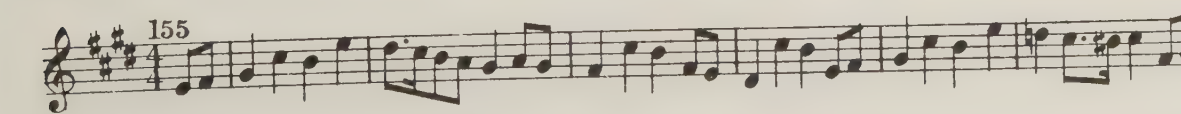
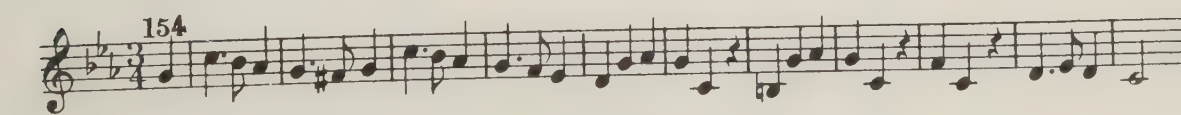
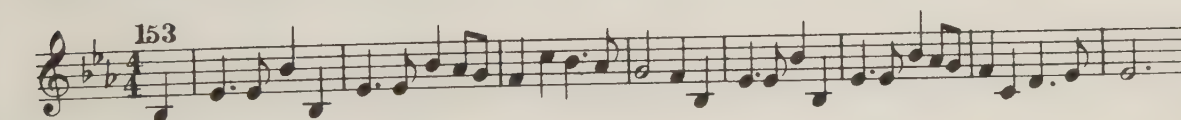
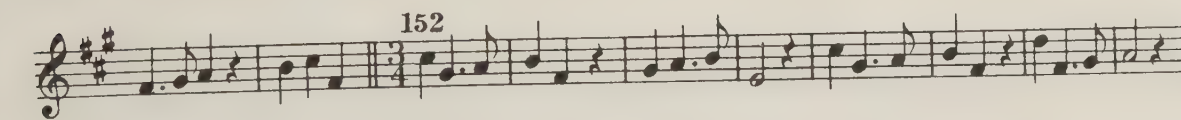
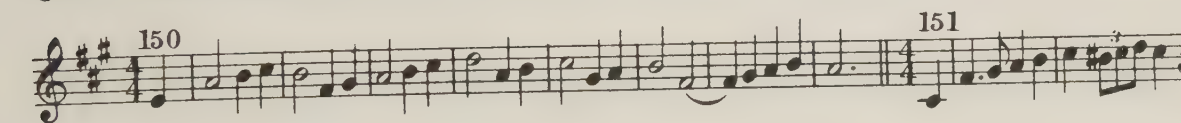
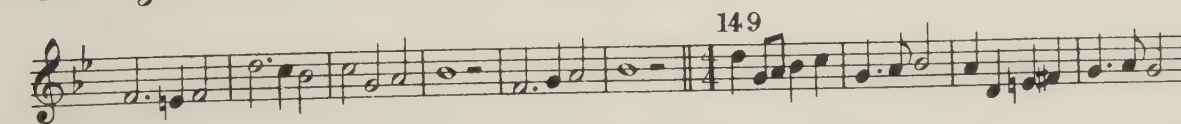
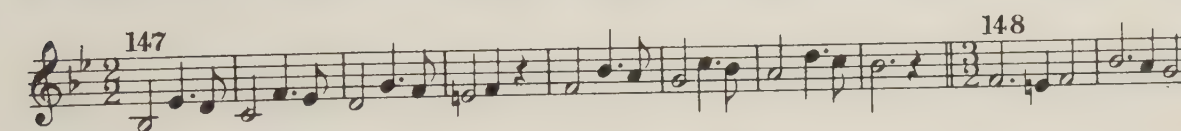
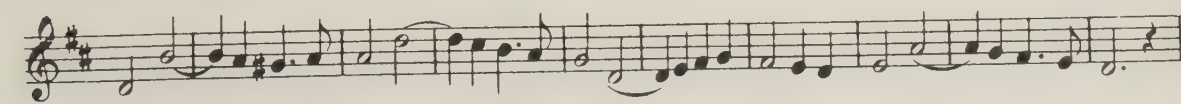
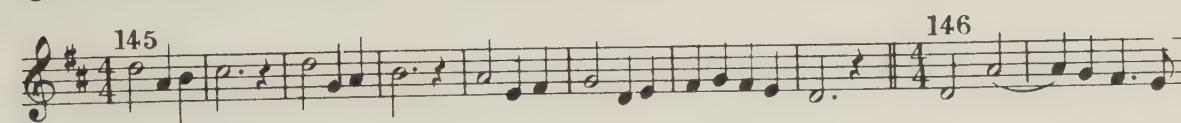
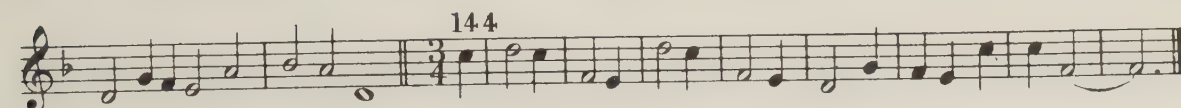
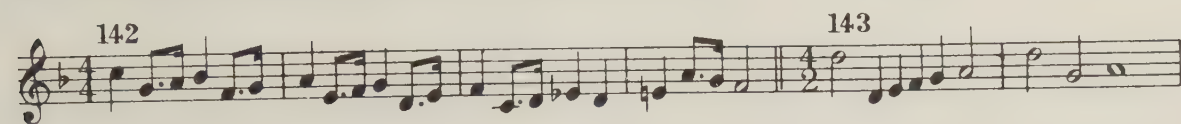
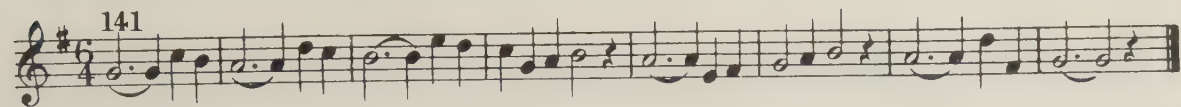
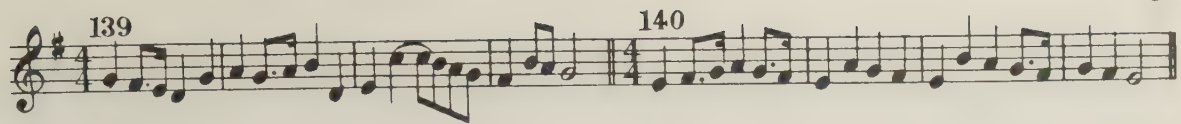
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137

138

The musical score consists of 14 staves. Measures 125-130 are in the treble clef, while measures 131-138 are in the bass clef. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Measure 125 is in 4/4 time. Measure 126 is in 3/4 time. Measure 127 is in 4/4 time. Measure 128 is in 3/4 time. Measure 129 is in 3/4 time. Measure 130 is in 4/4 time. Measure 131 is in 4/4 time. Measure 132 is in 4/4 time. Measure 133 is in 4/4 time. Measure 134 is in 4/4 time. Measure 135 is in 3/4 time. Measure 136 is in 4/4 time. Measure 137 is in 3/4 time. Measure 138 is in 3/4 time.



158

159

160

161

162

163

164

165

166

167

168

169

170

171

Detailed description: This page contains musical notation for measures 158 through 171. Measures 158-161 are in treble clef. Measure 158 is in 4/4 with key signature of three sharps (F#, C#, G#). Measure 159 is in 4/4 with key signature of three flats (Bb, Eb, Ab). Measure 160 is in 4/4 with key signature of three sharps. Measure 161 is in 3/2 with key signature of three flats. Measures 162-171 are in bass clef. Measure 162 is in 3/4 with key signature of two sharps (F#, C#). Measure 163 is in 3/2 with key signature of two flats (Bb, Eb). Measure 164 is in 4/4 with key signature of two sharps. Measure 165 is in 3/4 with key signature of two flats. Measure 166 is in 4/4 with key signature of two sharps. Measure 167 is in 4/4 with key signature of two flats. Measure 168 is in 4/4 with key signature of two sharps. Measure 169 is in 3/4 with key signature of two flats. Measure 170 is in 3/4 with key signature of two sharps. Measure 171 is in 4/4 with key signature of two flats. The notation includes various note values, rests, and bar lines.

This musical score page contains measures 172 through 191. Measures 172-182 are in the treble clef, while measures 183-191 are in the bass clef. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 173, to 3/4 with a 3-measure rest at measure 181, to 3/4 at measure 183, to 4/4 at measure 185, to 6/8 at measure 188, to 6/4 at measure 190, and to 4/2 at measure 191. The notation includes various note values, rests, and articulation marks.

172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191

192 193

194

195

196

197 198

199

200

201

202

203 204

205

206

207

Detailed description: This page contains musical notation for measures 192 through 207. The notation is written on a single staff in treble clef. The key signature changes several times: 192-193 (one sharp, F#), 194-195 (one sharp, F#), 196-197 (one sharp, F#), 198-199 (one sharp, F#), 200-201 (two sharps, F# and C#), 202-203 (two sharps, F# and C#), 204-205 (two sharps, F# and C#), 206-207 (three sharps, F#, C#, and G#). The time signature also changes: 192-193 (4/4), 194-195 (3/4), 196-197 (4/4), 198-199 (4/4), 200-201 (3/4), 202-203 (4/4), 204-205 (4/4), 206-207 (3/4), and 207 (2/4). The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and bar lines. The measures are numbered at the beginning of each line of notation.

208

209

210

211

212

213

214

215

216

217

218

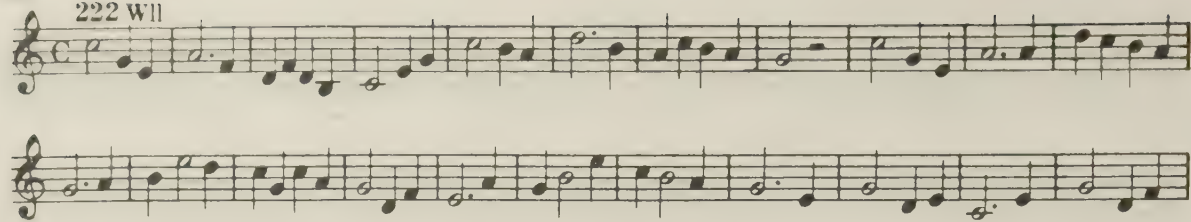
219

220

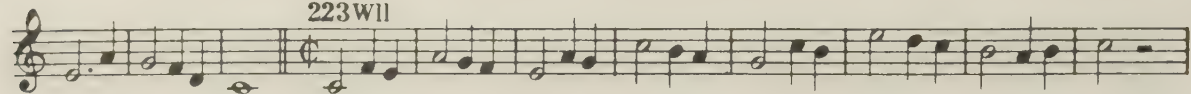
221

Detailed description: This page contains musical notation for measures 208 through 221. Measures 208-211 are in the treble clef, while measures 212-221 are in the bass clef. The key signature changes from three sharps (F#, C#, G#) in measures 208-211 to three flats (Bb, Eb, Ab) in measure 212, and then to two flats (Bb, Eb) in measure 213. The time signature is 3/4 for measures 208-211 and 2/4 for measures 212-221. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). Some measures contain triplets, indicated by a '3' over the notes. Measure 221 is marked with a '2' over the final note, possibly indicating a second ending or a specific articulation.

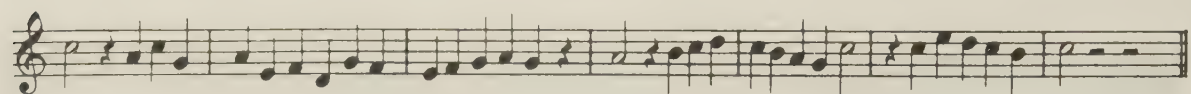
222 WII



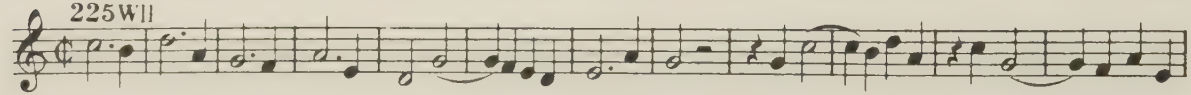
223 WII



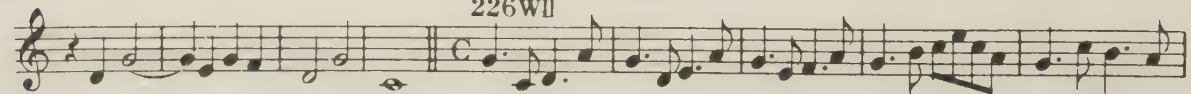
224 WII



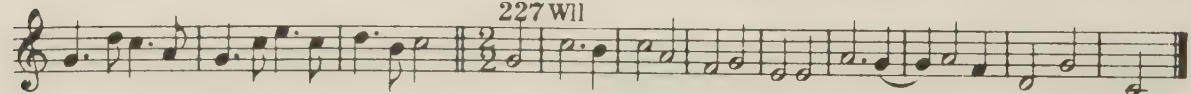
225 WII



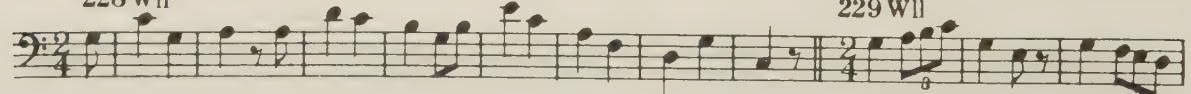
226 WII



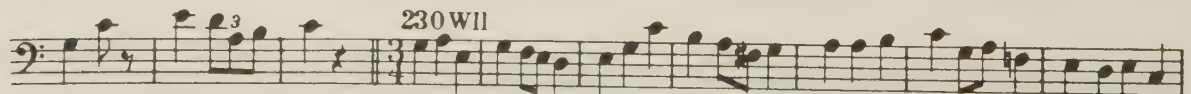
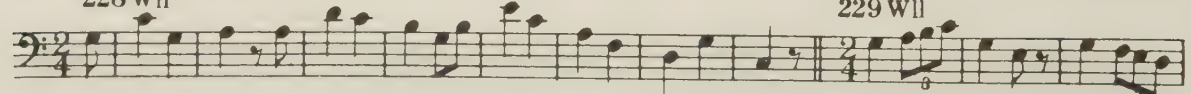
227 WII



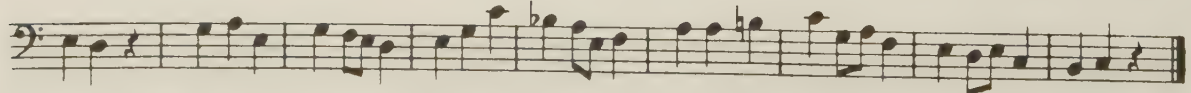
228 WII



229 WII



230 WII



231 WII



232

233

234

235

236

237

238

239

240

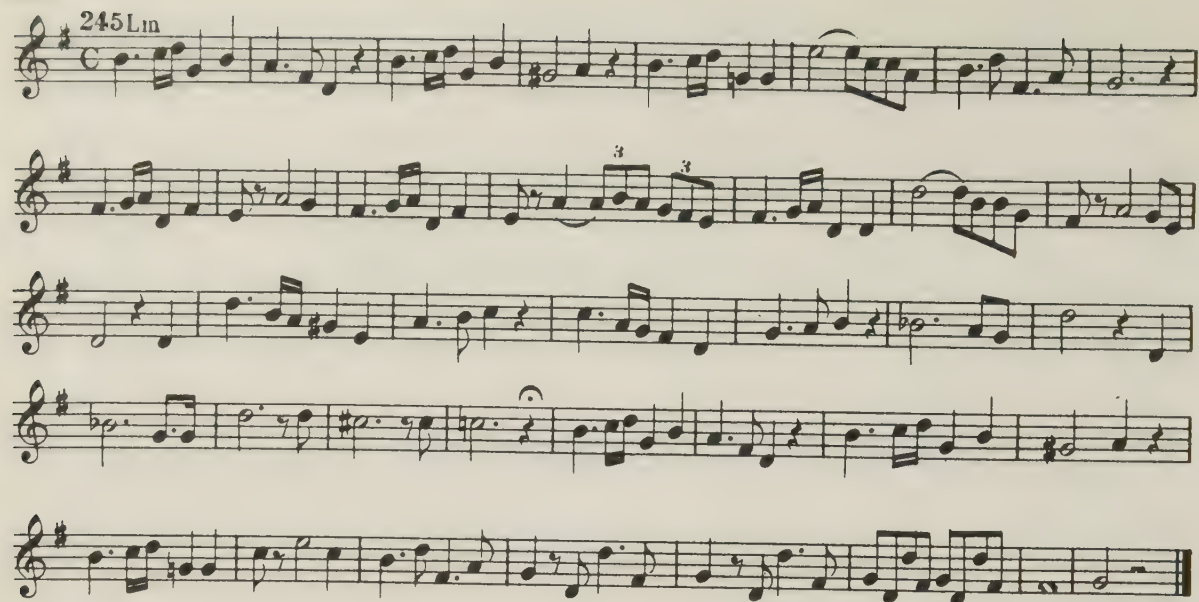
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242

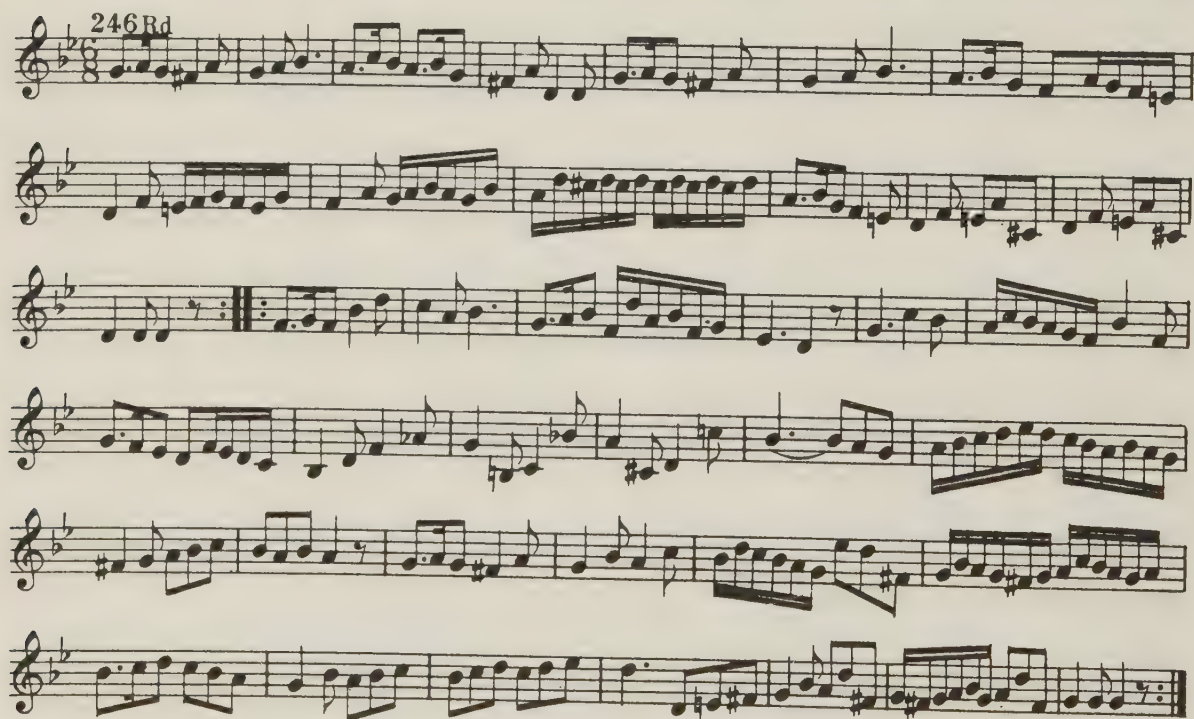
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244

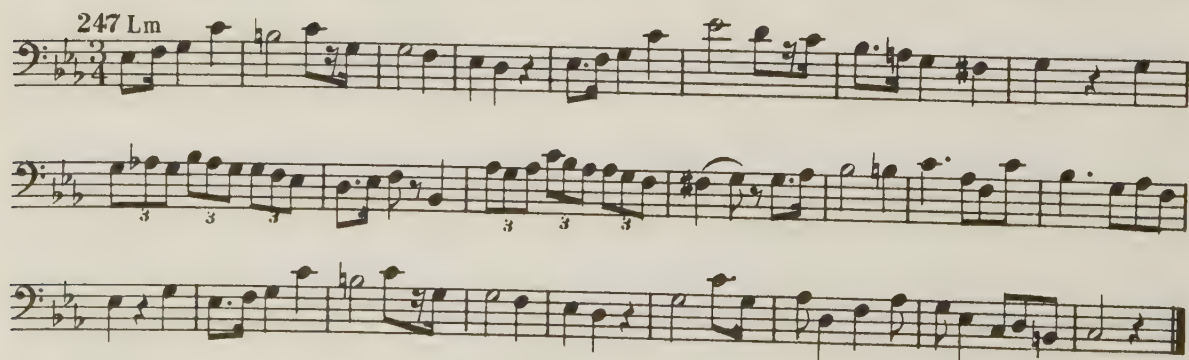
245 Lm



246 Rd



247 Lm



248 Rd



249 Lm

250 Lm*

251 Lm

Fine.

252 Rd*

D.C. al Fine.

253

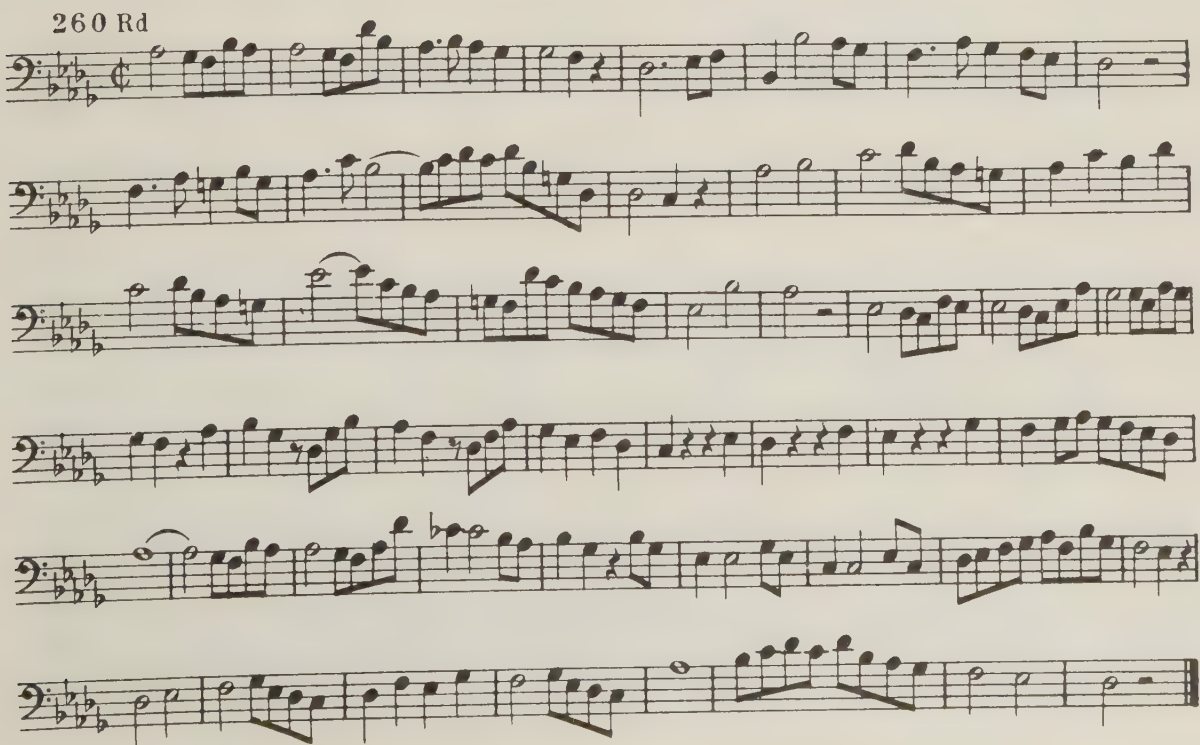
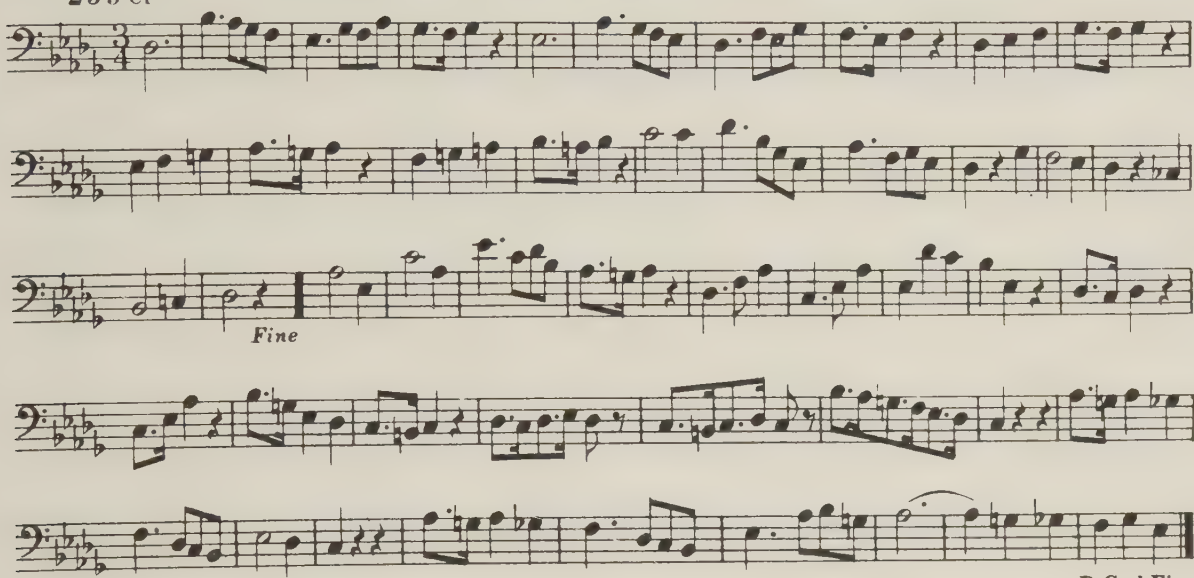
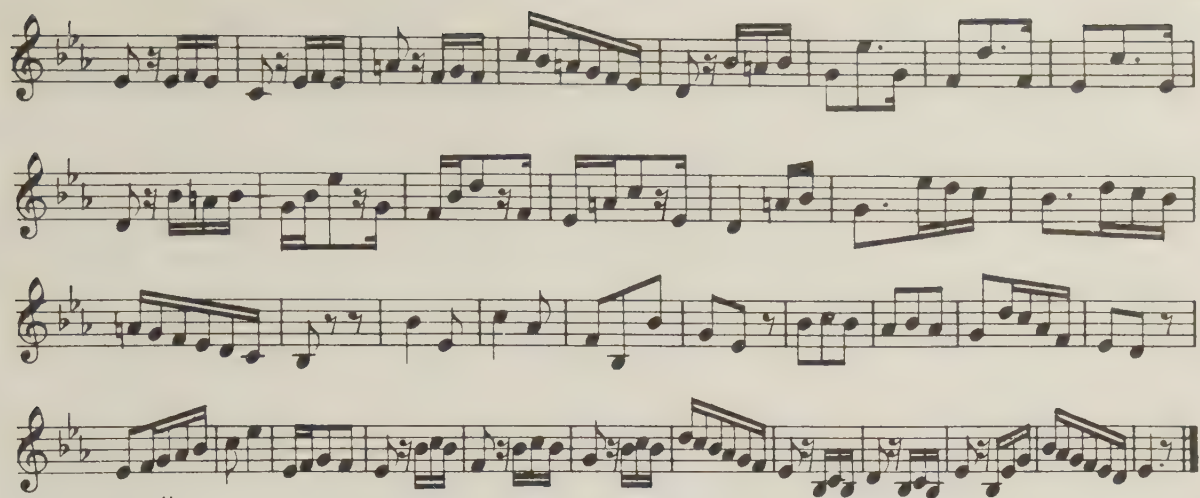
254 Wll

255 Lm*

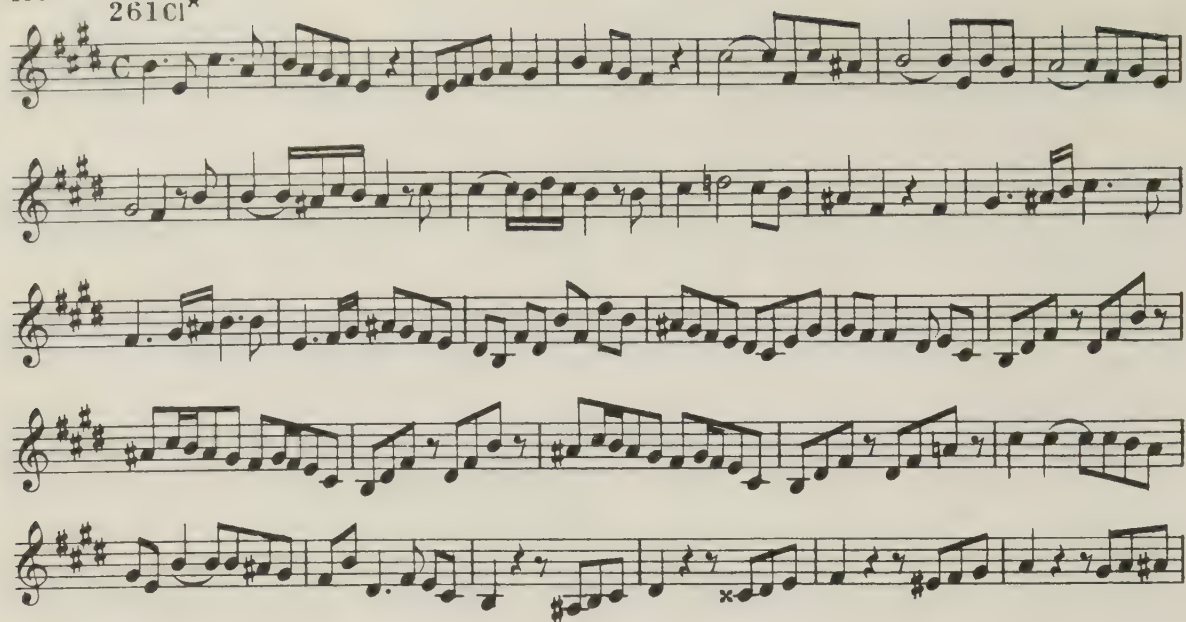
256 Wll

257 Wll

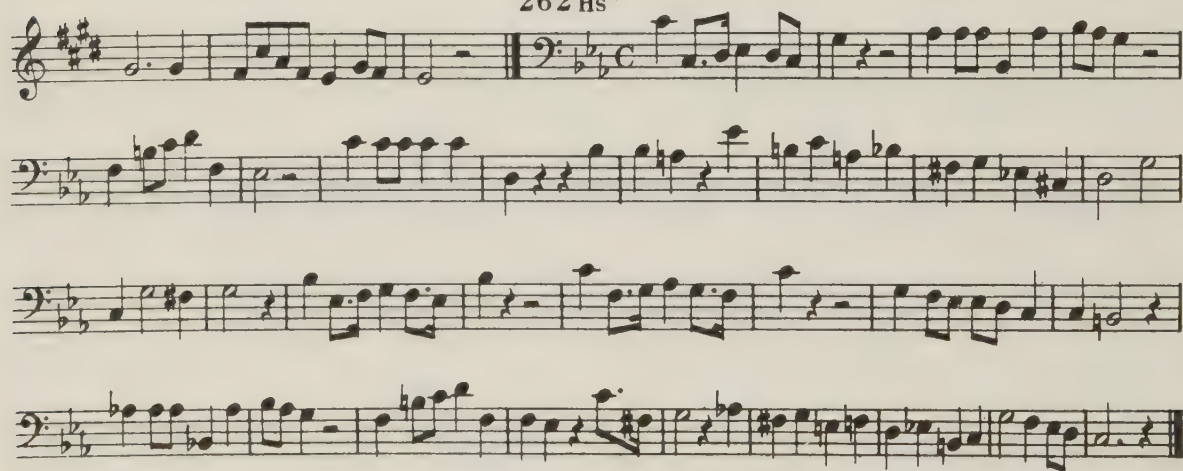
258 Cl*



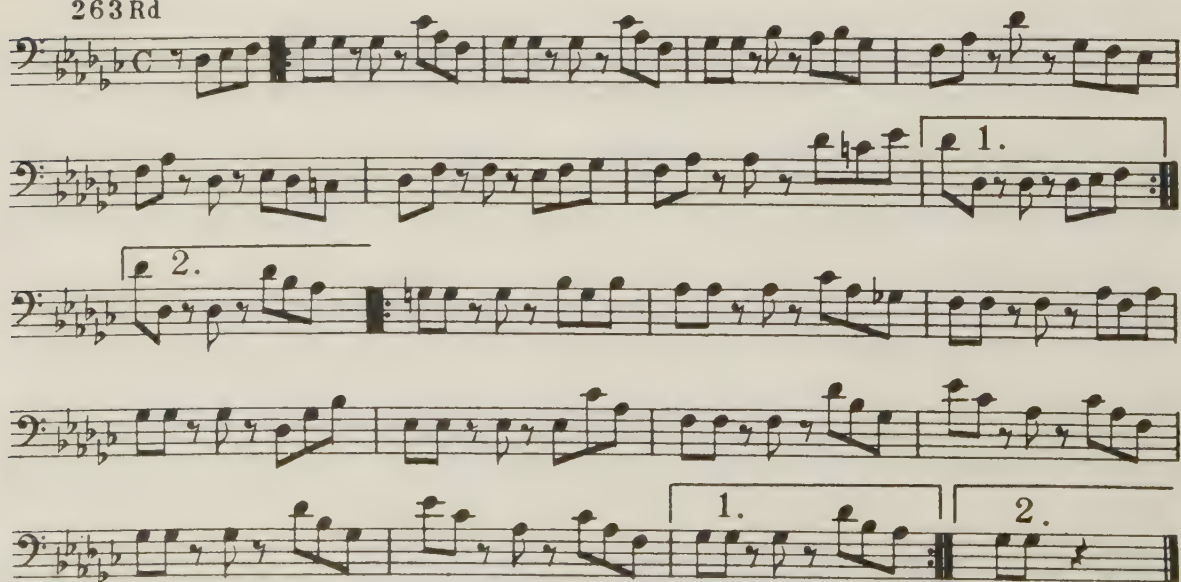
261 Cl*



262 Hs*



263 Rd



MELODIA - BOOK III

SIXTH SERIES

Two-part exercises embodying all intervals treated in Series V — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue

1 Bn*

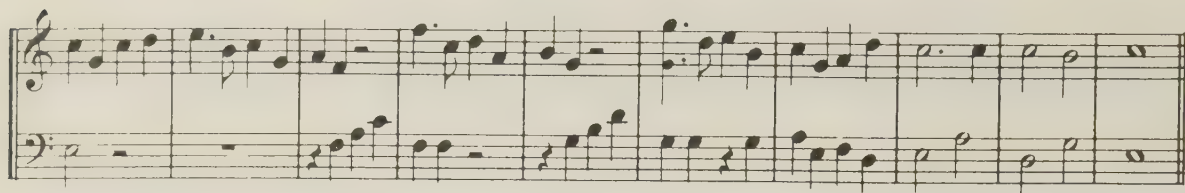
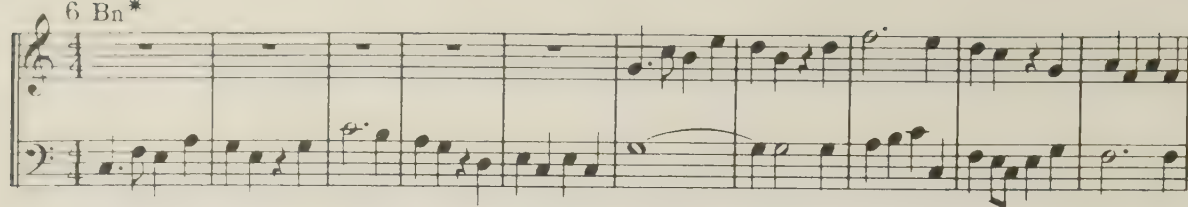
2 Bn

3 Bn

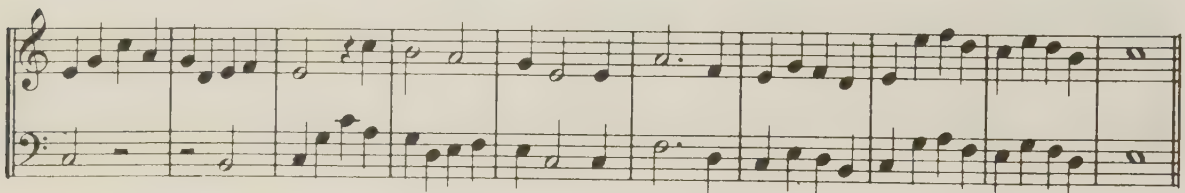
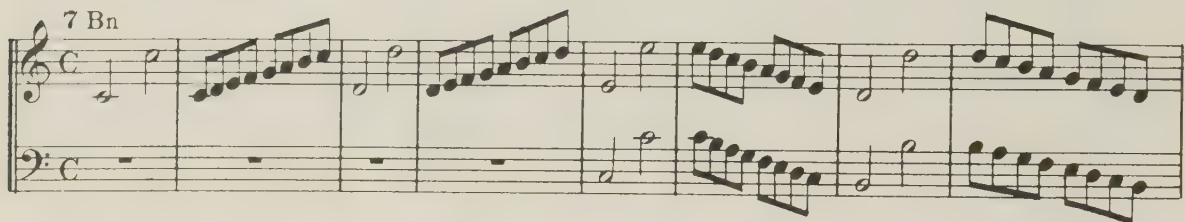
4 Bn*

5

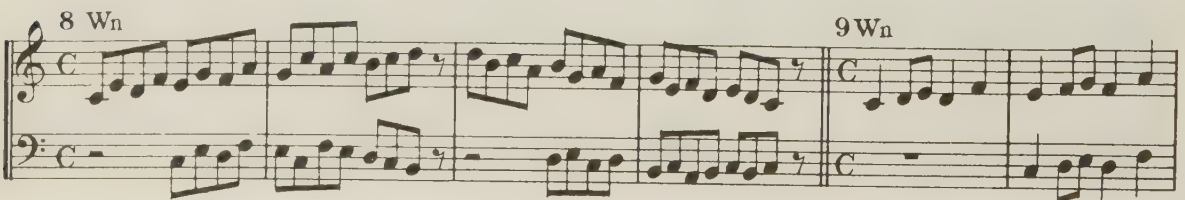
6 Bn*



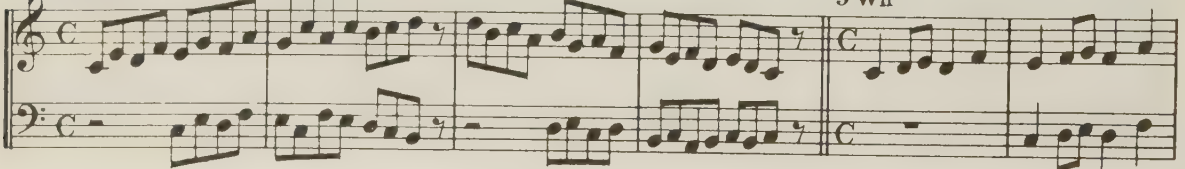
7 Bn



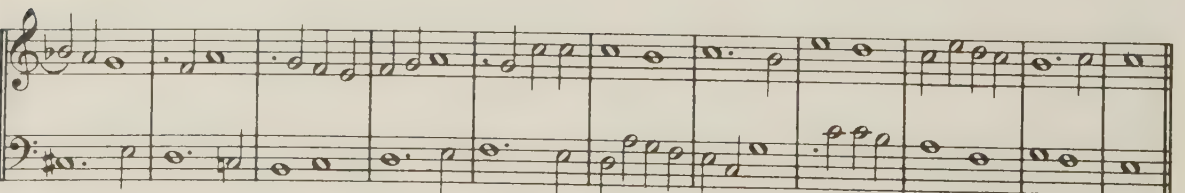
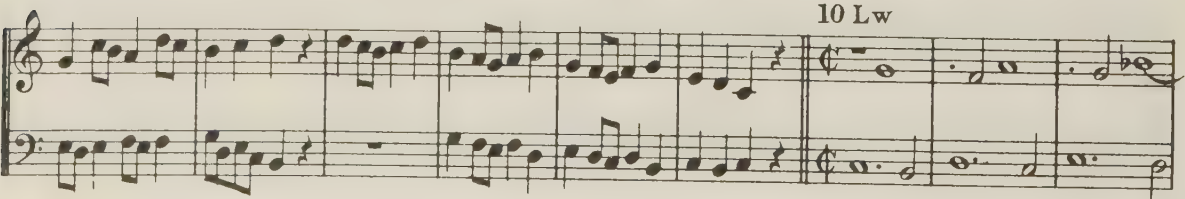
8 Wn



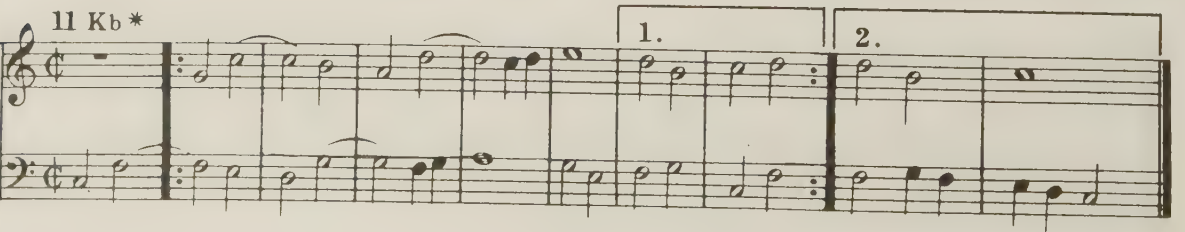
9 Wn



10 Lw



11 Kb*



12 Hg

13 Du*

14 Wn

15 Ts

16 Wn

17 Wn

18 Wn

19 Wn

20 Wn *

21 Wn

22 Wn

23 Wn

24 Wn

25 Wn

26 Wn*

27 Wn

Two staves of music. The top staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). The bottom staff is in bass clef, 3/4 time, with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests.

Continuation of the previous system, showing measures 27 and 28. The top staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). The bottom staff is in bass clef, 3/4 time, with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests.

28 Wn

Two staves of music. The top staff is in treble clef, common time (C), with a key signature of one sharp (F#). The bottom staff is in bass clef, common time (C), with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests.

29 Wn*

Two staves of music. The top staff is in treble clef, common time (C), with a key signature of one sharp (F#). The bottom staff is in bass clef, common time (C), with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests.

30 Wn*

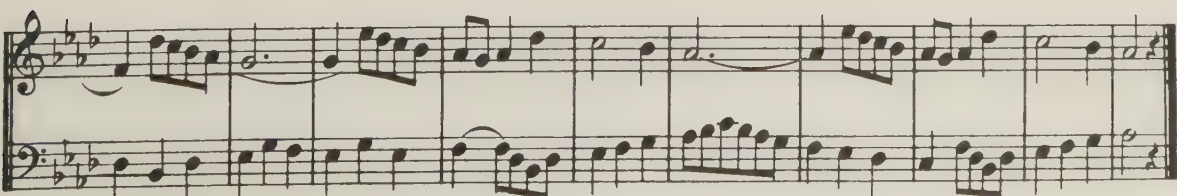
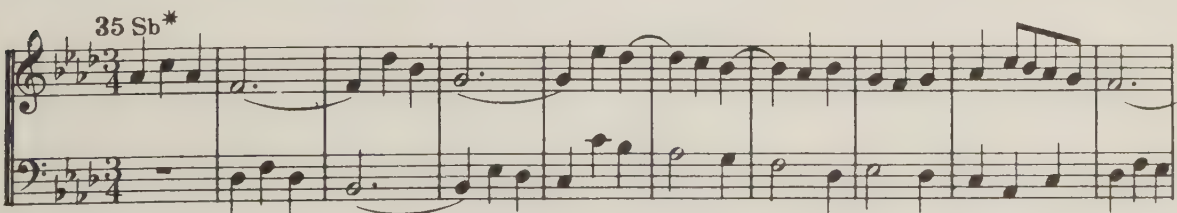
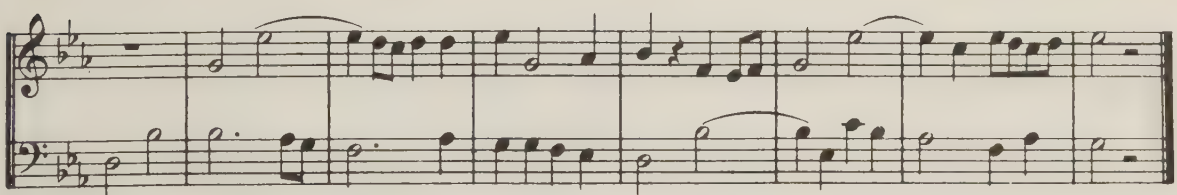
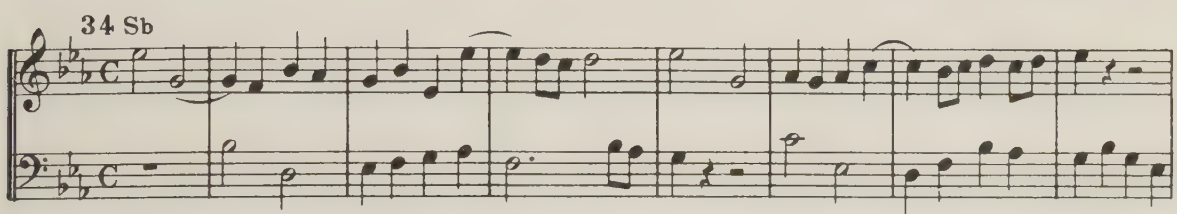
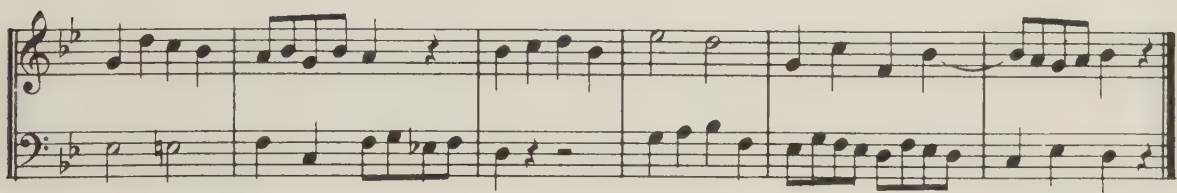
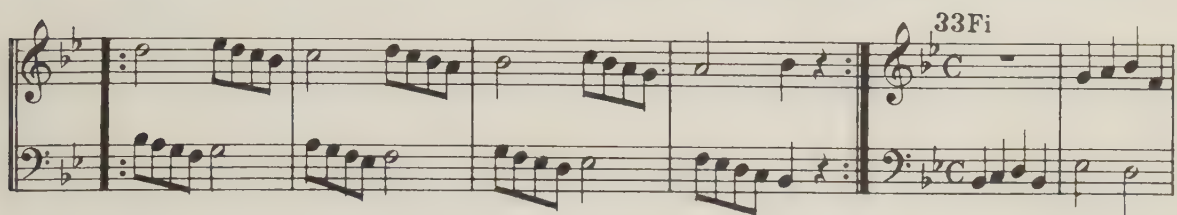
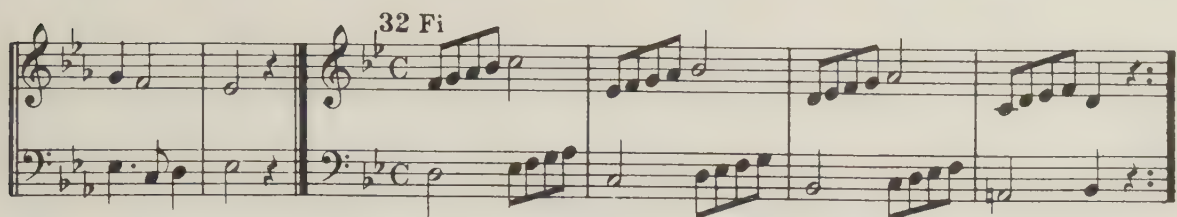
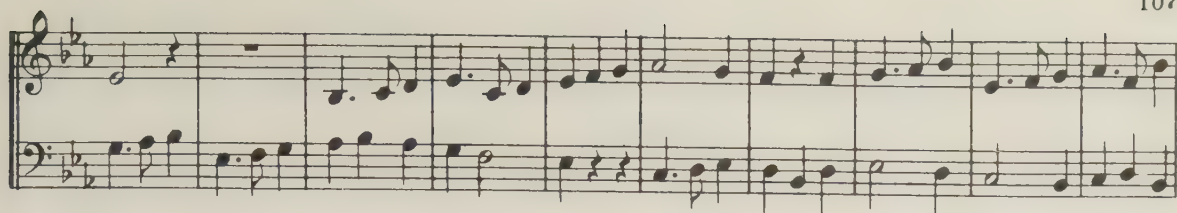
Two staves of music. The top staff is in treble clef, common time (C), with a key signature of one sharp (F#). The bottom staff is in bass clef, common time (C), with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests.

Continuation of the previous system, showing measures 30 and 31. The top staff is in treble clef, common time (C), with a key signature of one sharp (F#). The bottom staff is in bass clef, common time (C), with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests.

31 Wn*

Two staves of music. The top staff is in treble clef, 3/4 time, with a key signature of two flats (Bb, Eb). The bottom staff is in bass clef, 3/4 time, with a key signature of two flats (Bb, Eb). The music consists of eighth and sixteenth notes, with some rests.

Continuation of the previous system, showing measures 31 and 32. The top staff is in treble clef, 3/4 time, with a key signature of two flats (Bb, Eb). The bottom staff is in bass clef, 3/4 time, with a key signature of two flats (Bb, Eb). The music consists of eighth and sixteenth notes, with some rests.



36 Hg

Exercise 36 Hg, 4/4 time, key of B-flat major. Treble and bass staves with eighth and sixteenth note patterns.

37 Hg*

Exercise 37 Hg*, 6/8 time, key of D major. Treble and bass staves with eighth and sixteenth note patterns.

38 Hg*

Exercise 38 Hg*, common time, key of B-flat major. Treble and bass staves with eighth and sixteenth note patterns.

39 Hg

Exercise 39 Hg, 3/2 time, key of B-flat major. Treble and bass staves with eighth and sixteenth note patterns.

40 Na

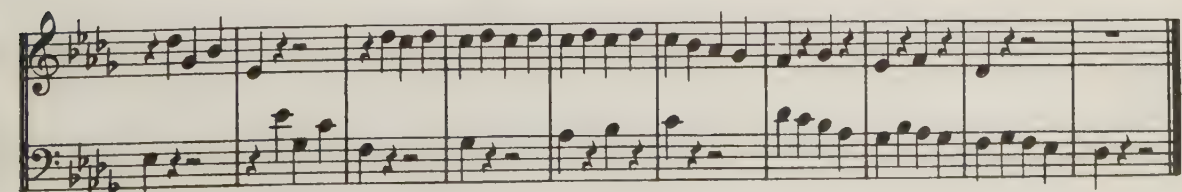
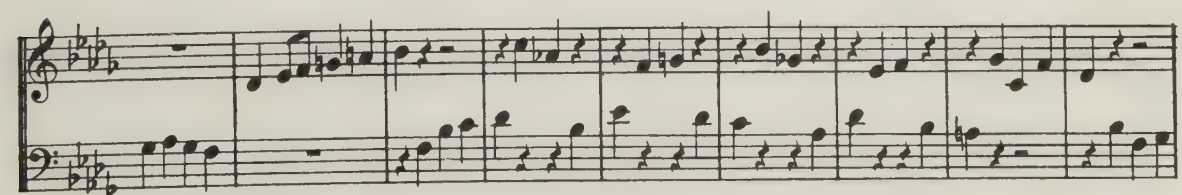
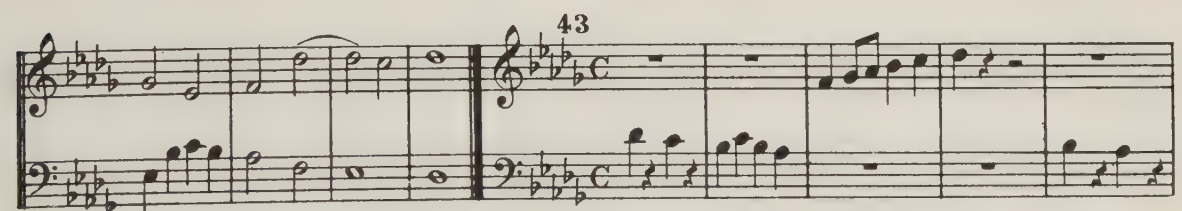
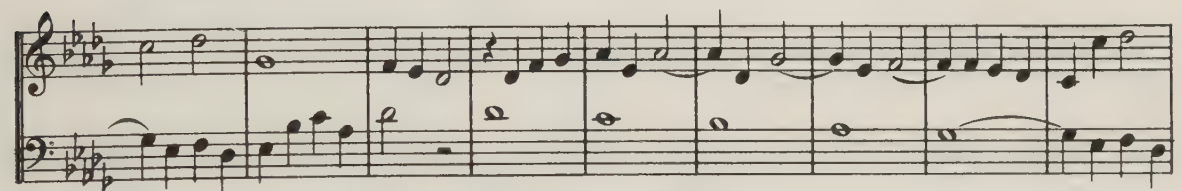
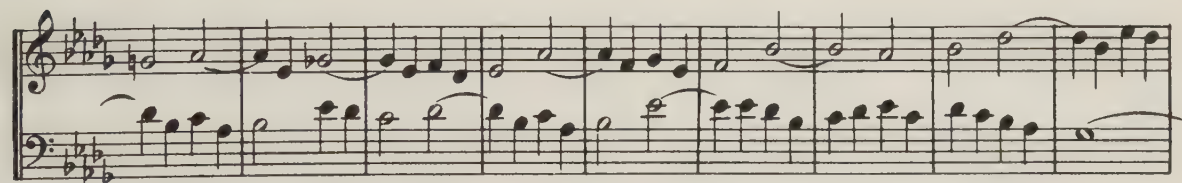
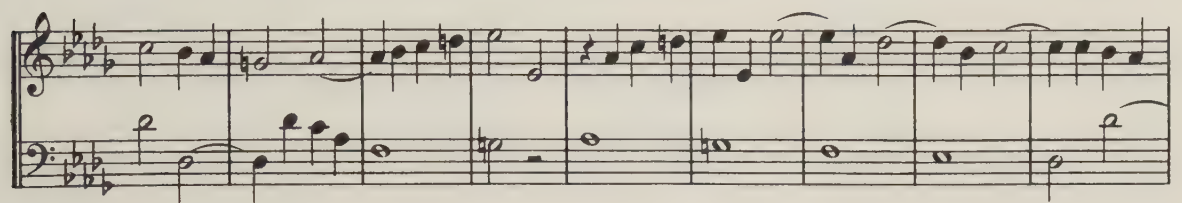
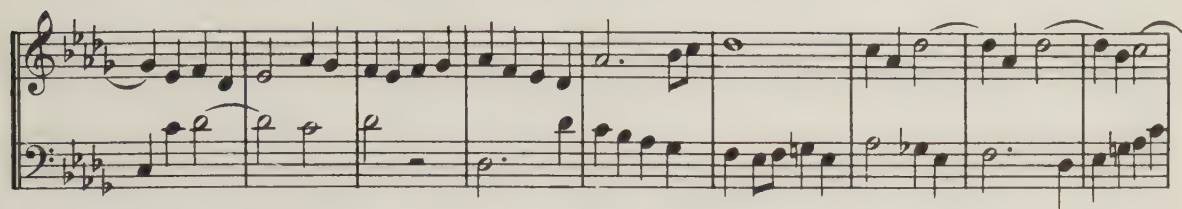
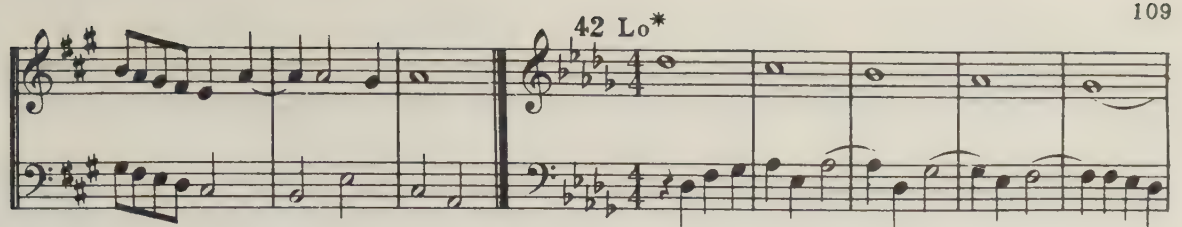
Exercise 40 Na, 3/4 time, key of D major. Treble and bass staves with eighth and sixteenth note patterns.

Continuation of exercise 40 Na, 3/4 time, key of D major. Treble and bass staves with eighth and sixteenth note patterns.

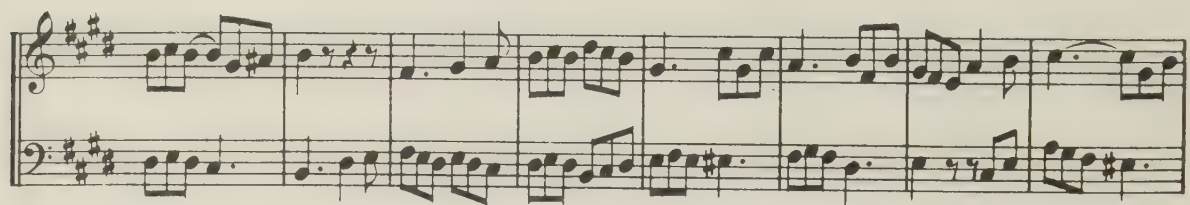
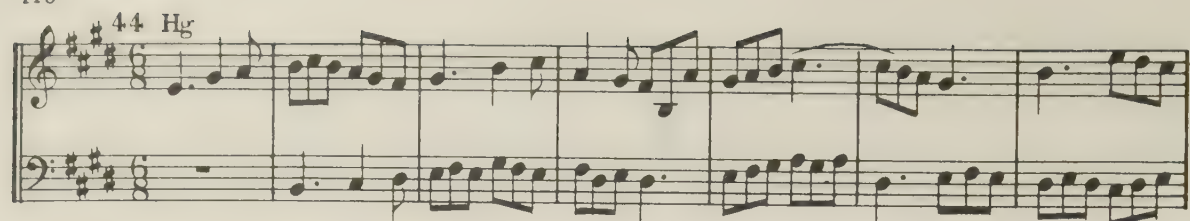
Continuation of exercise 40 Na, 3/4 time, key of D major. Treble and bass staves with eighth and sixteenth note patterns.

41 Wb

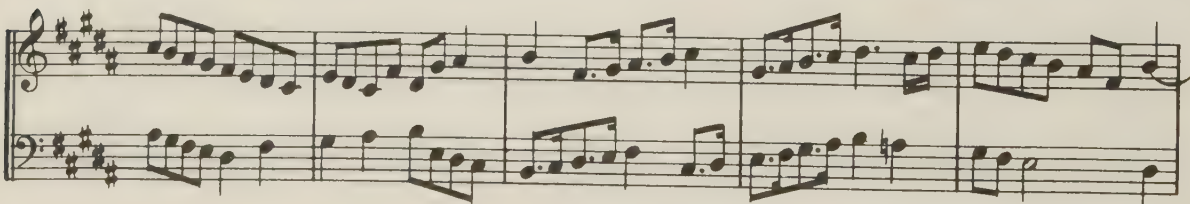
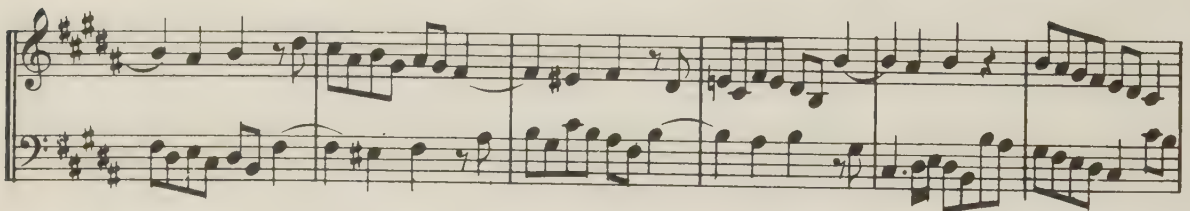
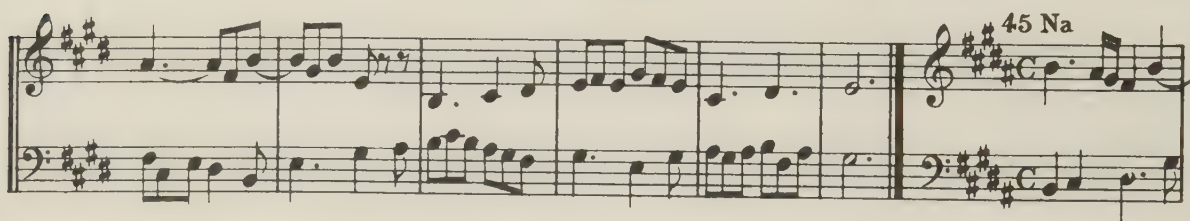
Exercise 41 Wb, 4/4 time, key of D major. Treble and bass staves with eighth and sixteenth note patterns.



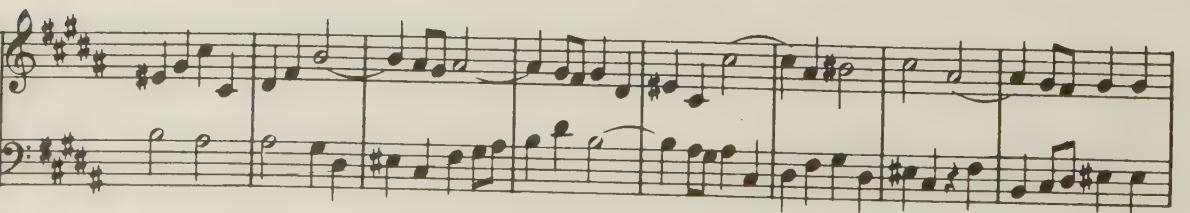
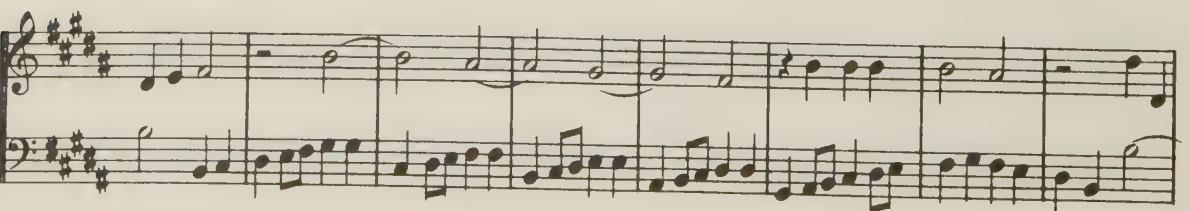
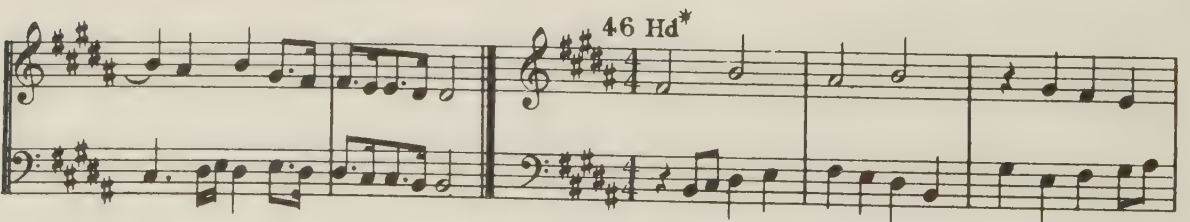
44 Hg

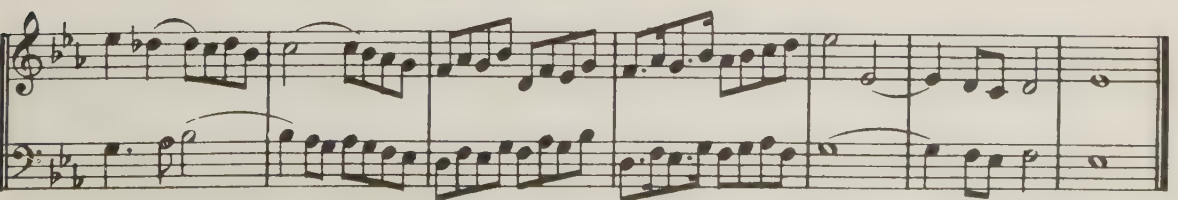
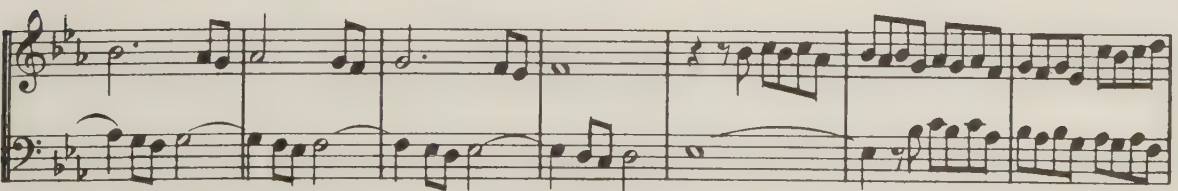
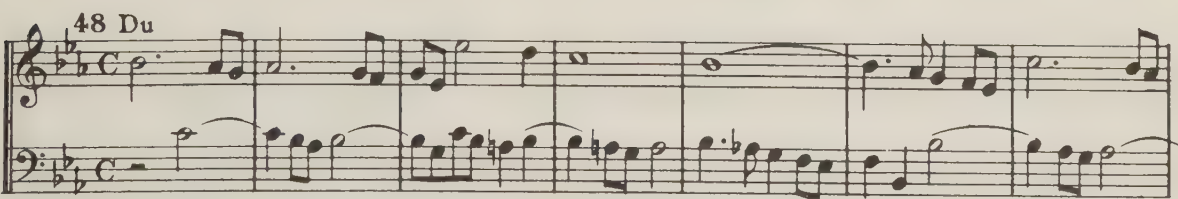
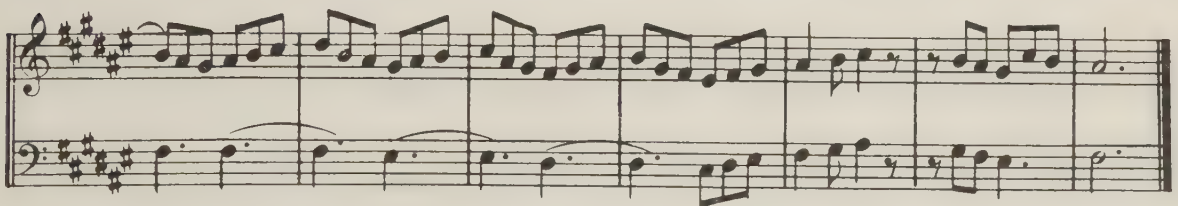
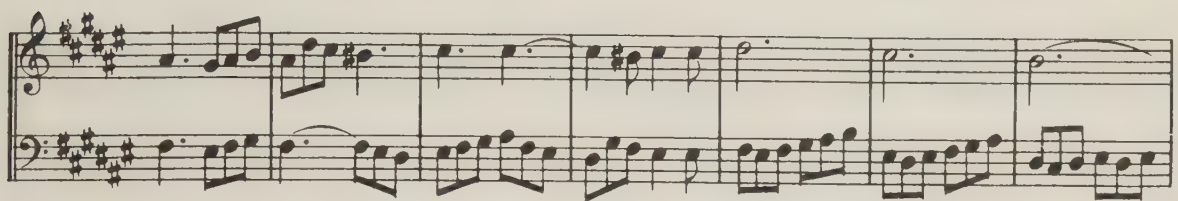
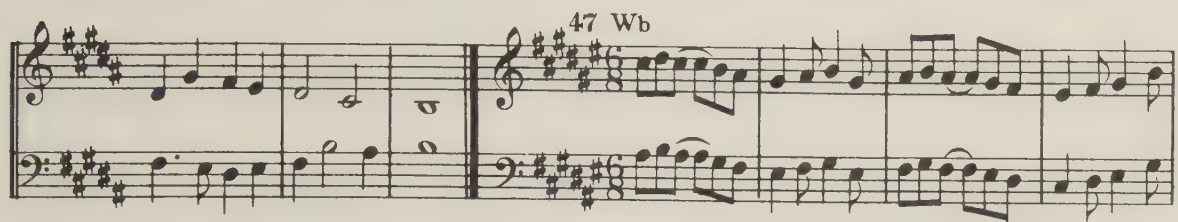
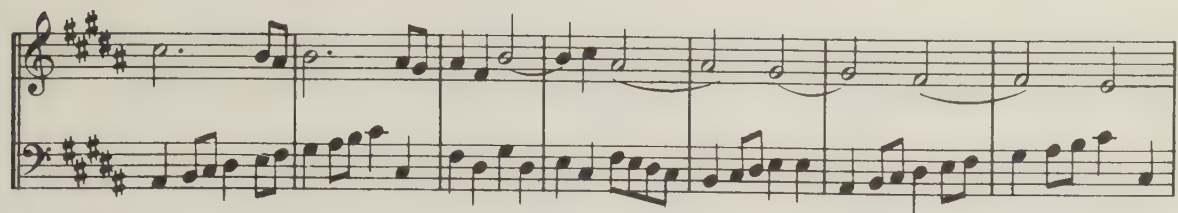
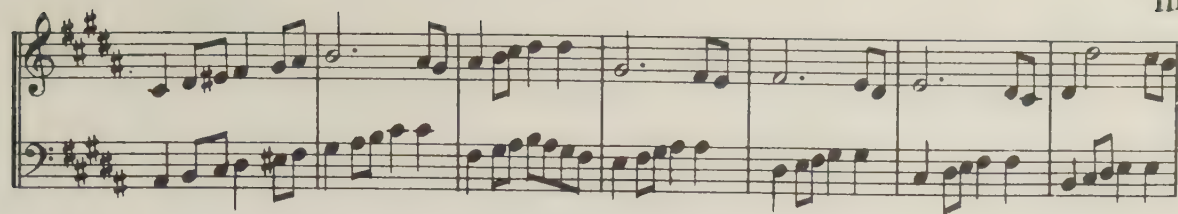


45 Na

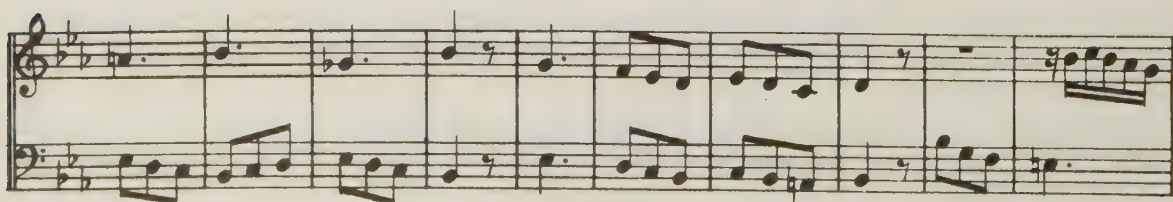
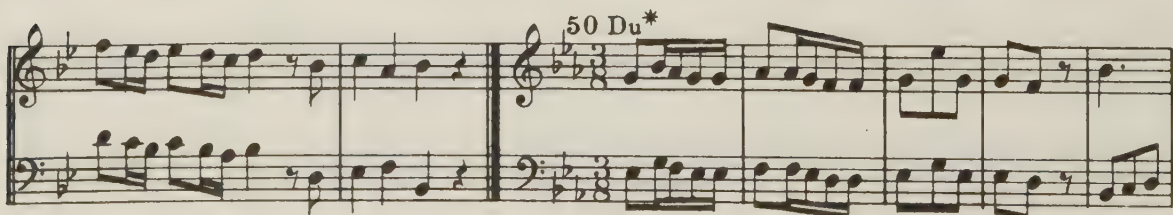
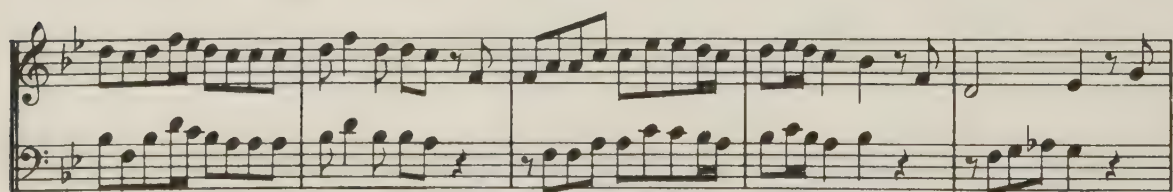
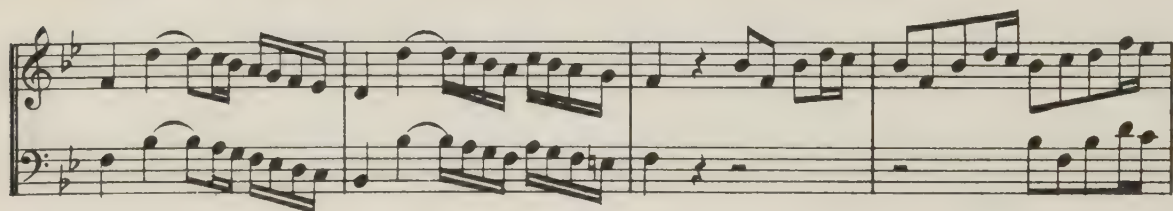
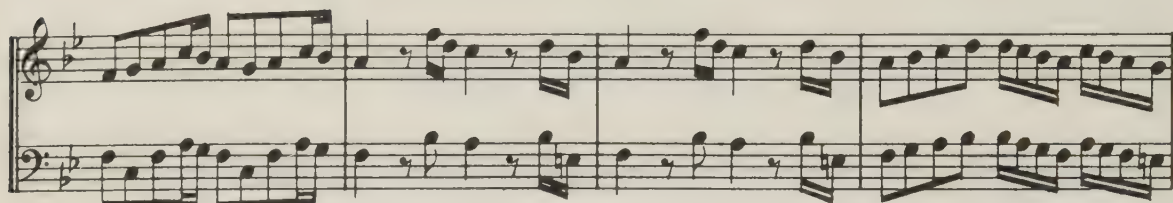
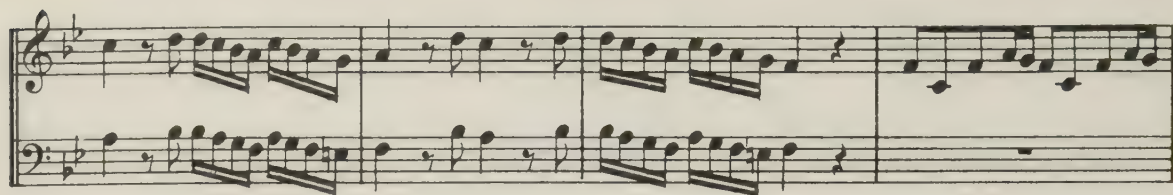


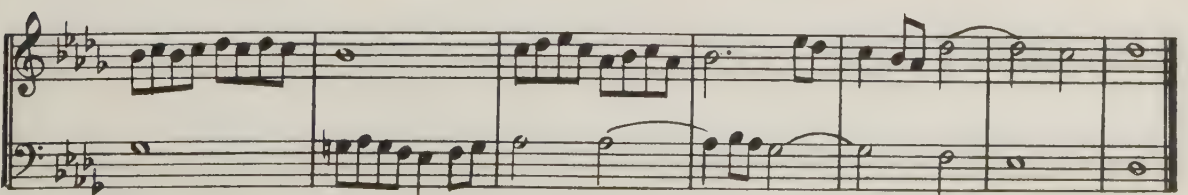
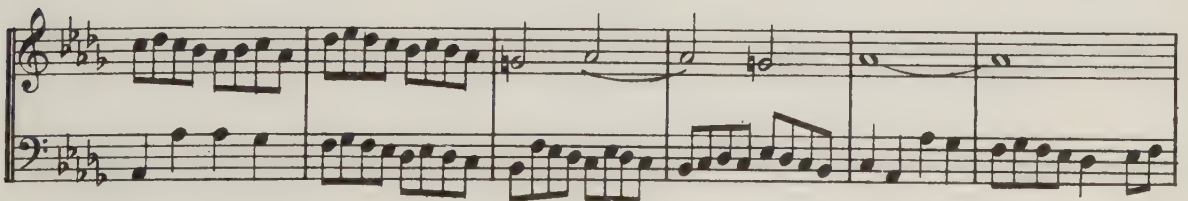
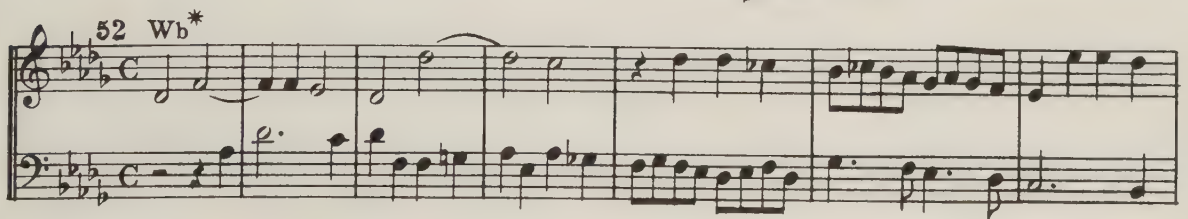
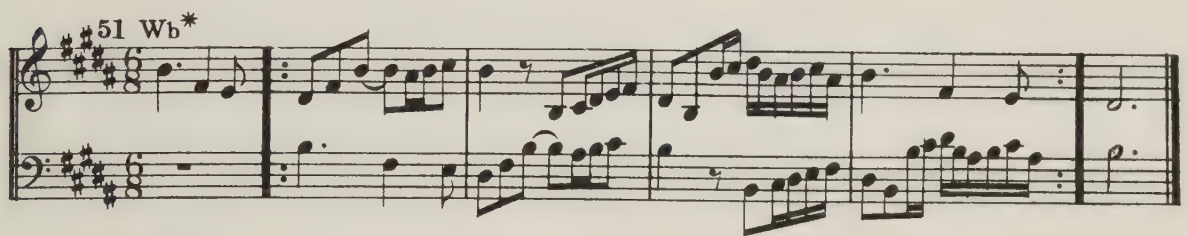
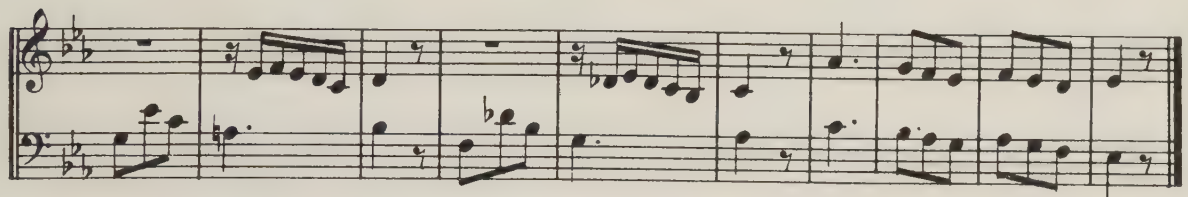
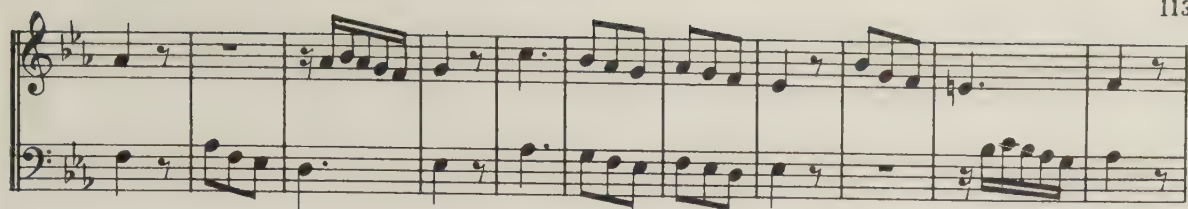
46 Hd*



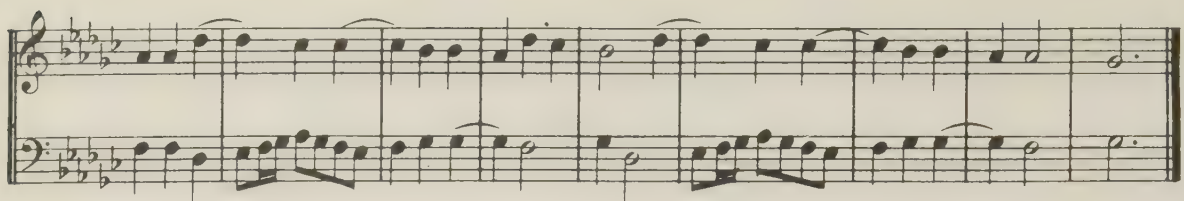
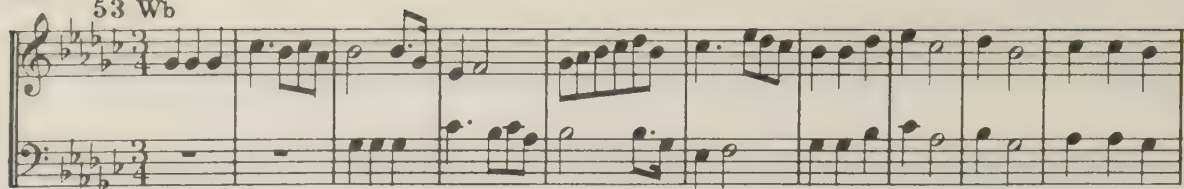


49 Du

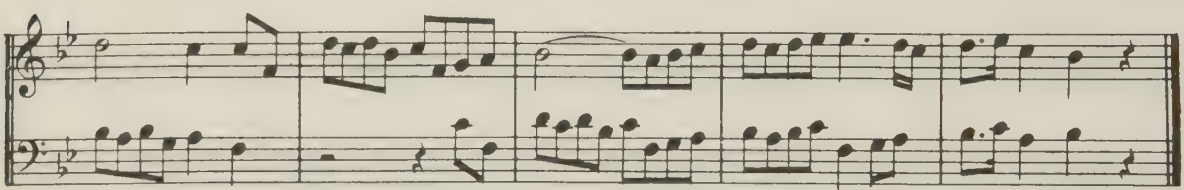
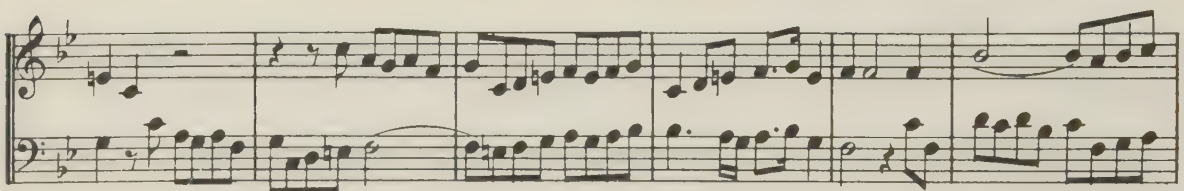




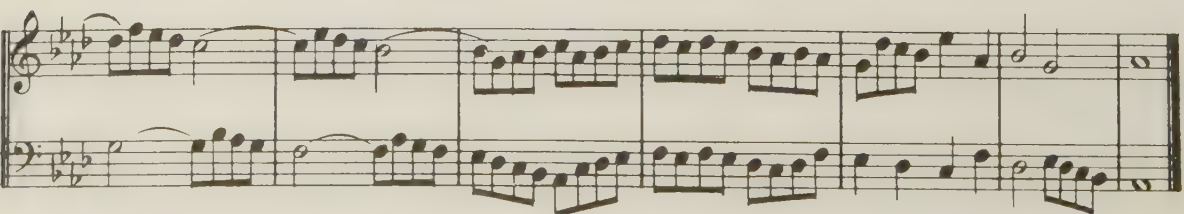
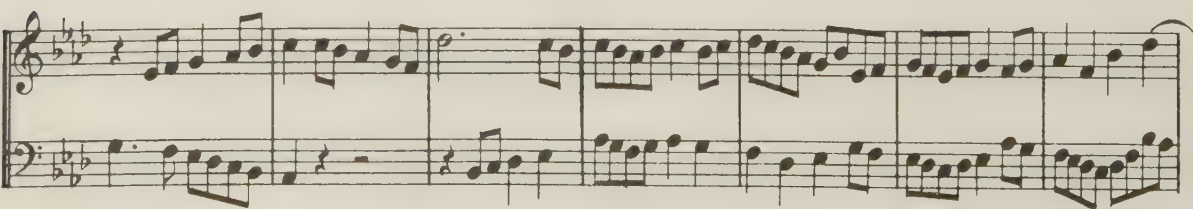
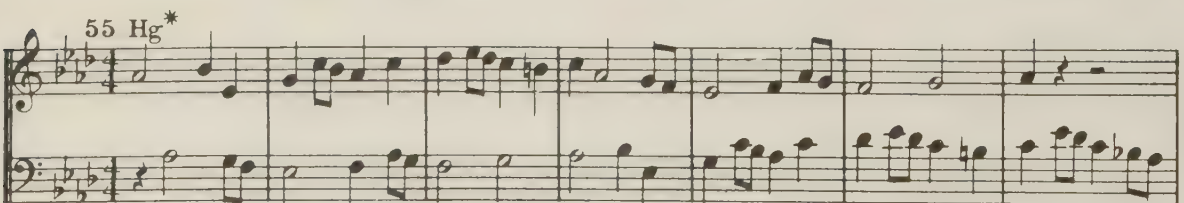
53 Wb

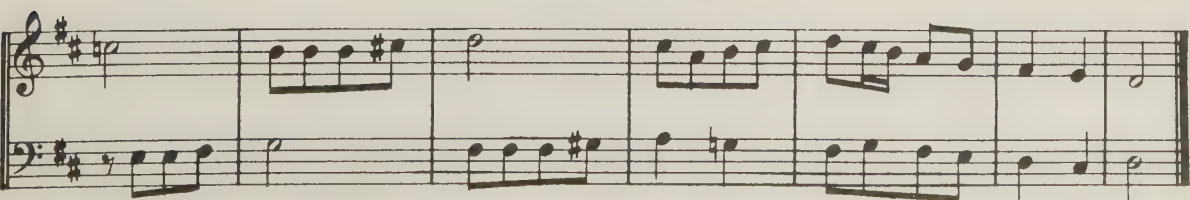
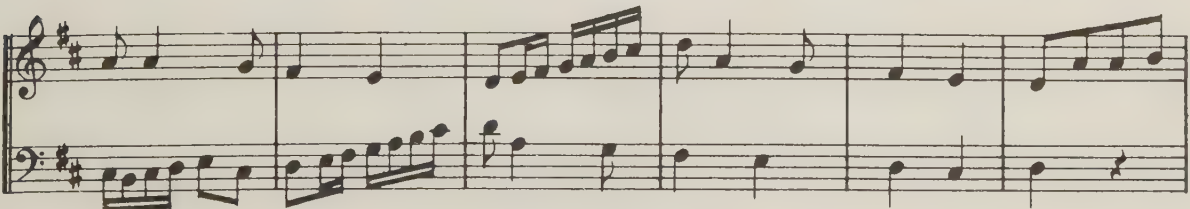
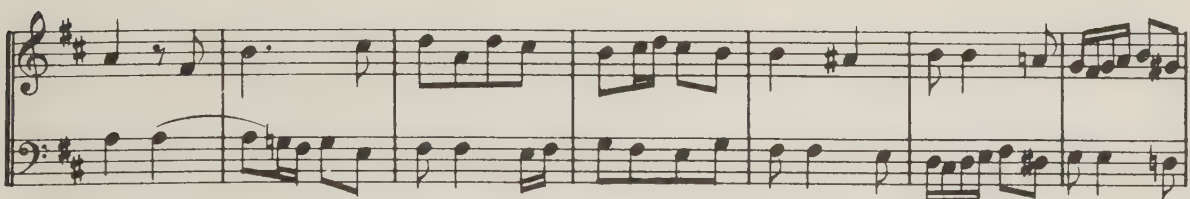
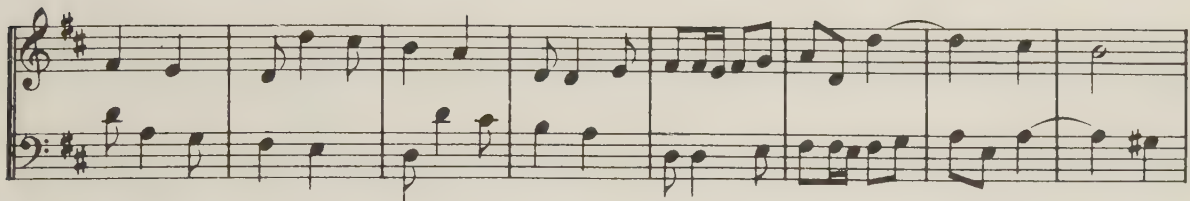
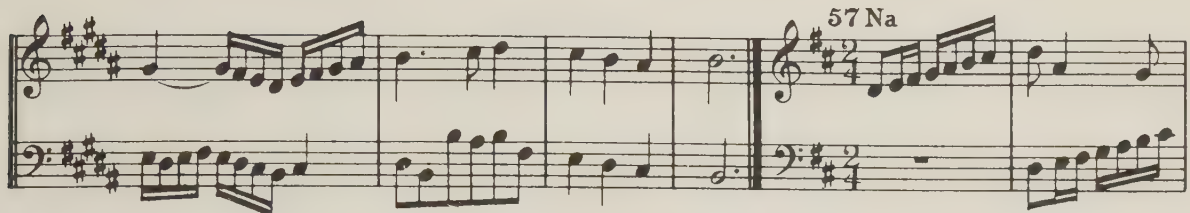
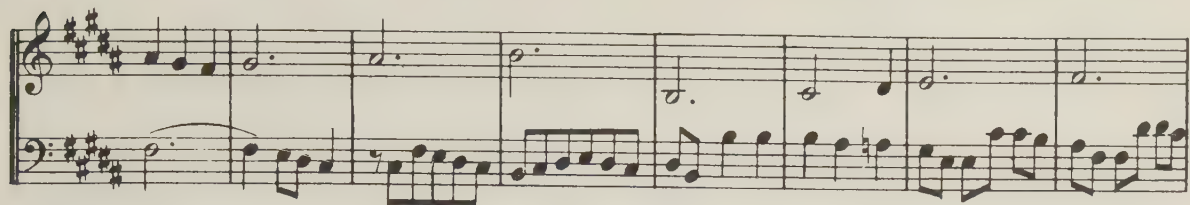
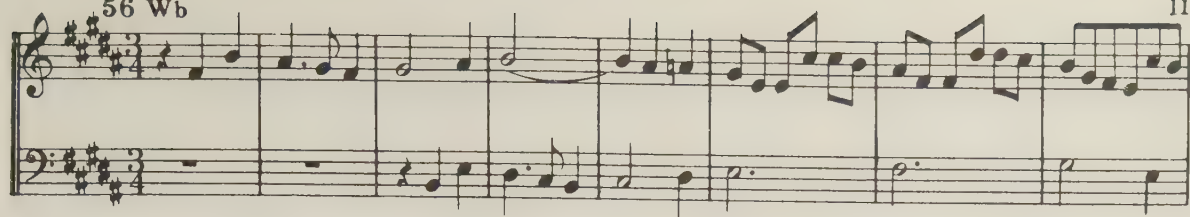


54 St*

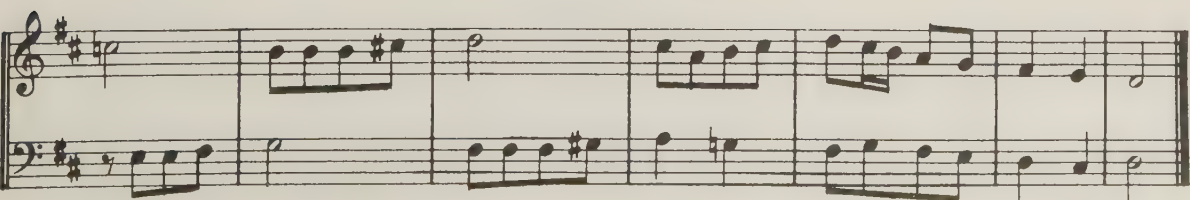
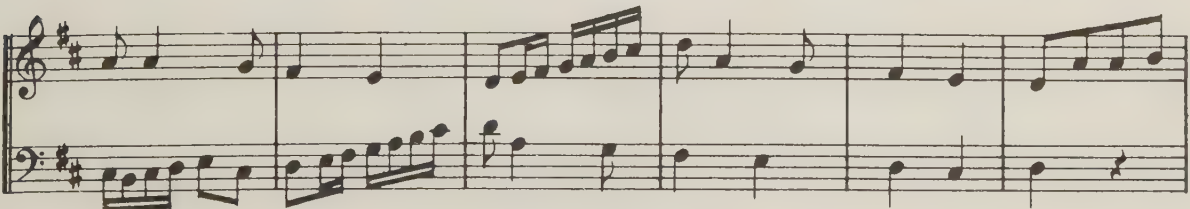
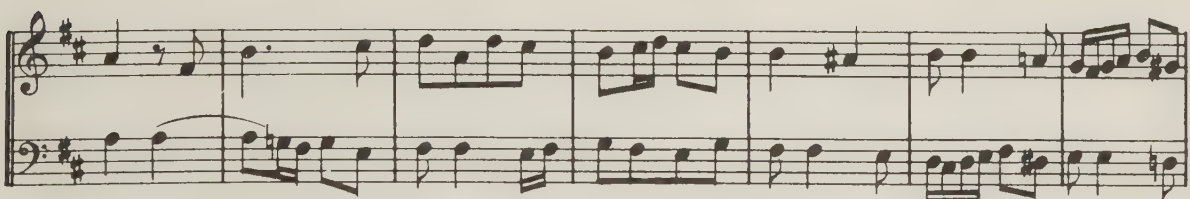
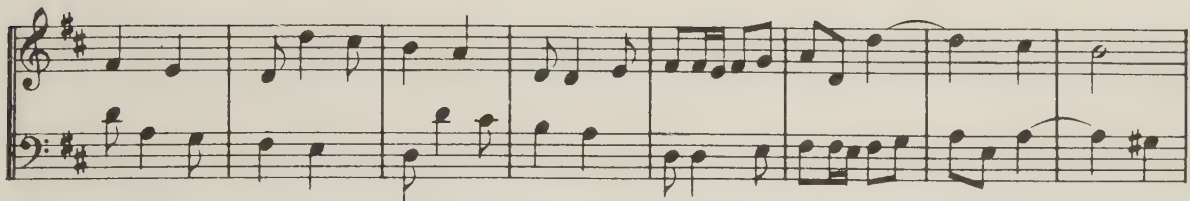
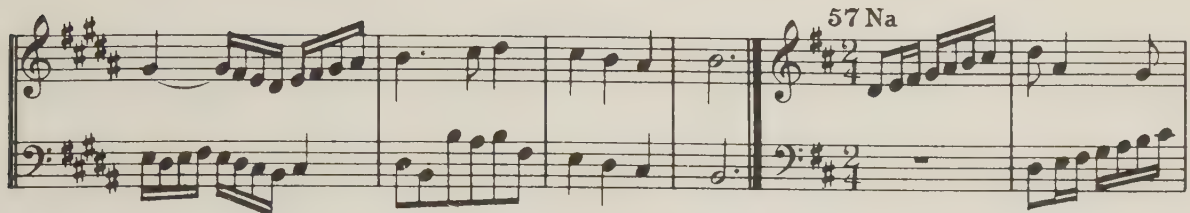


55 Hg*

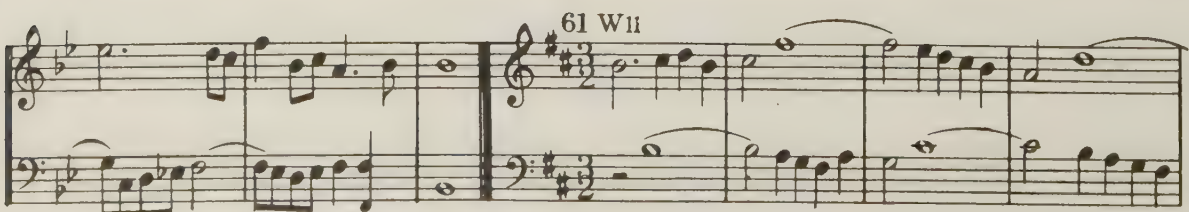
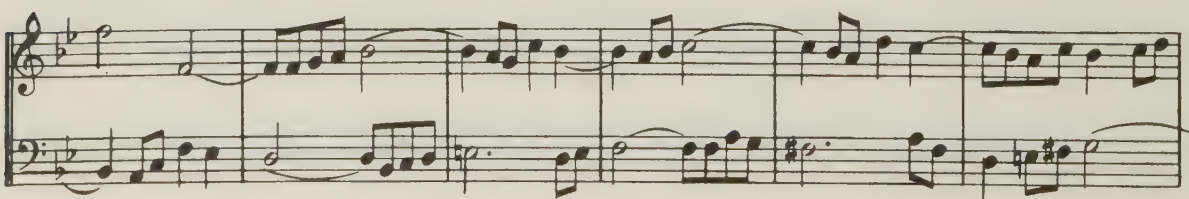
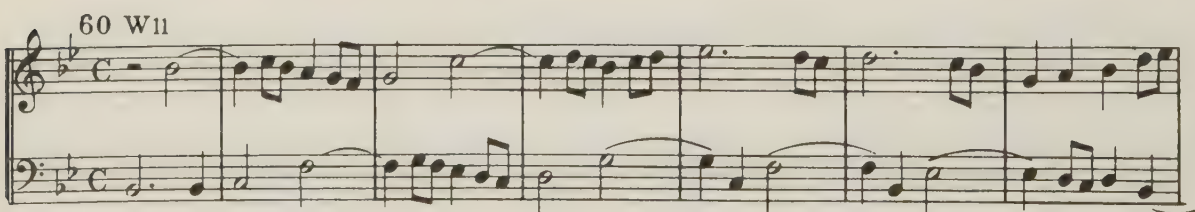
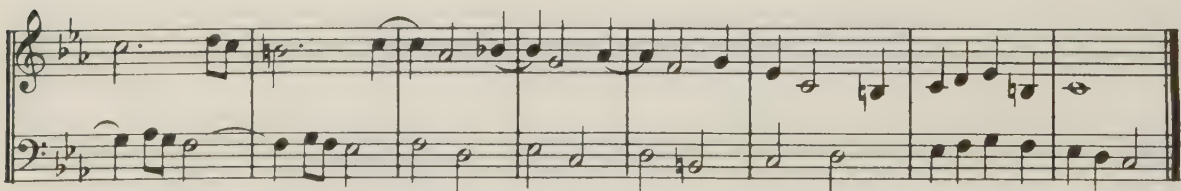
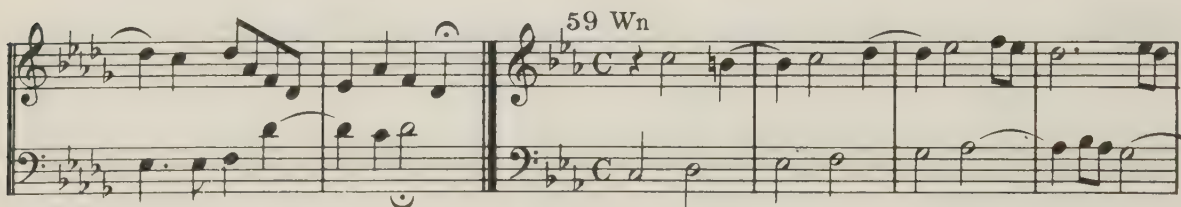
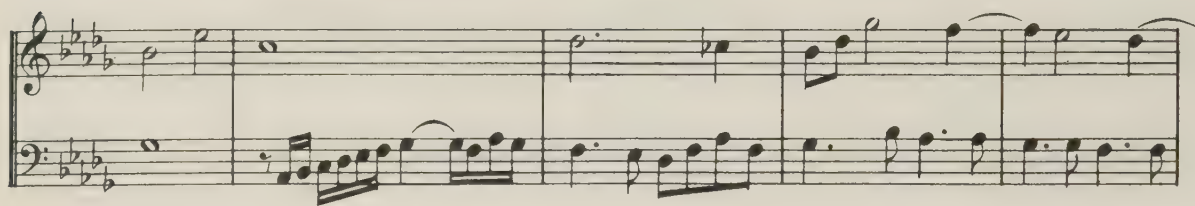
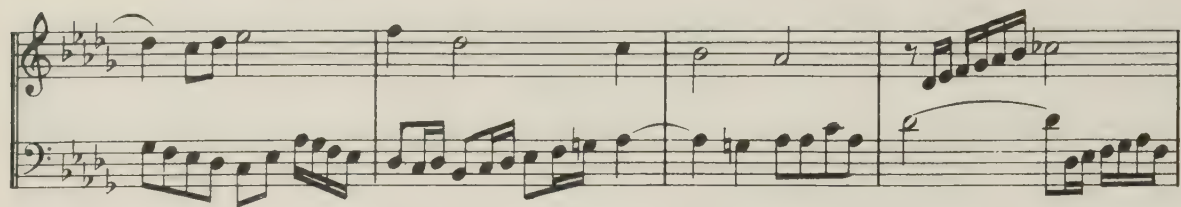
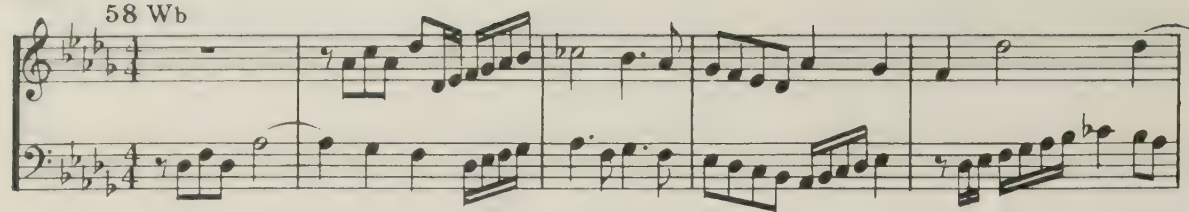


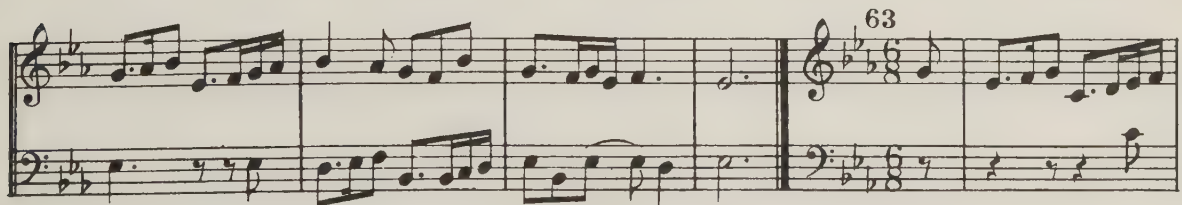
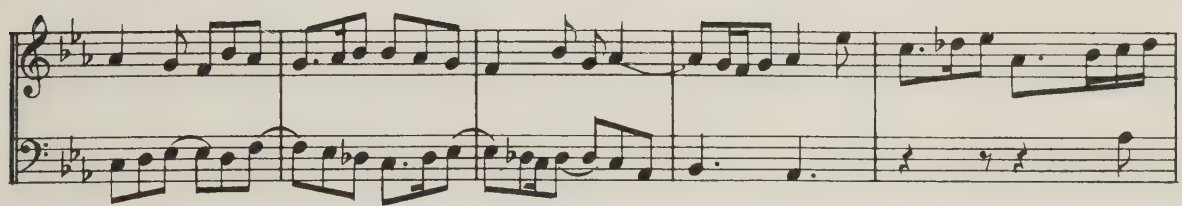
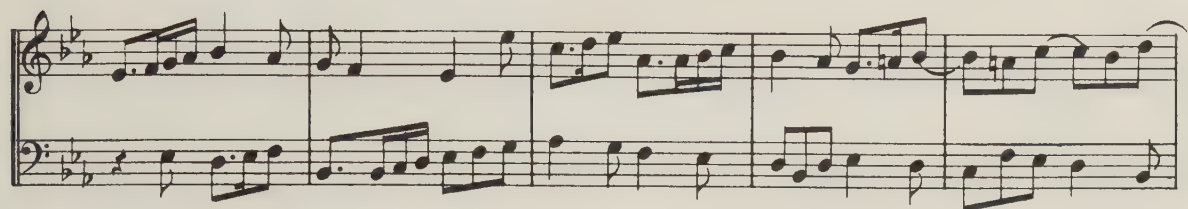
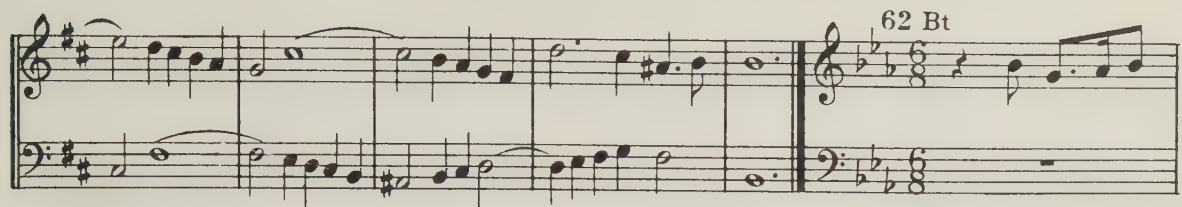
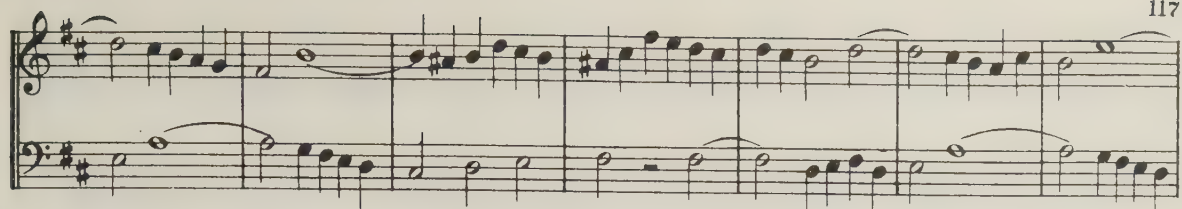


57 Na

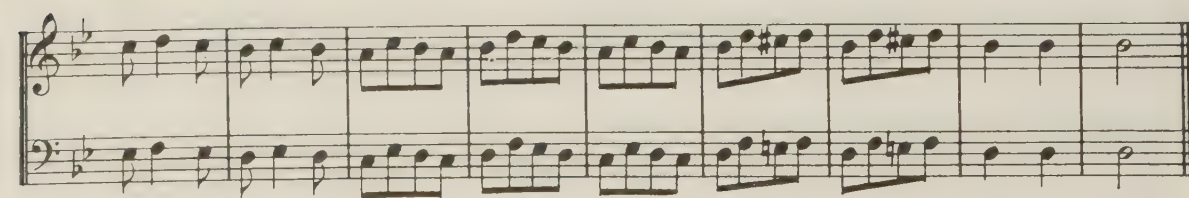
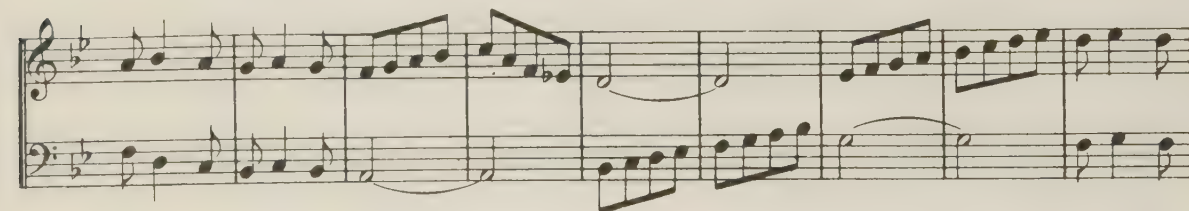
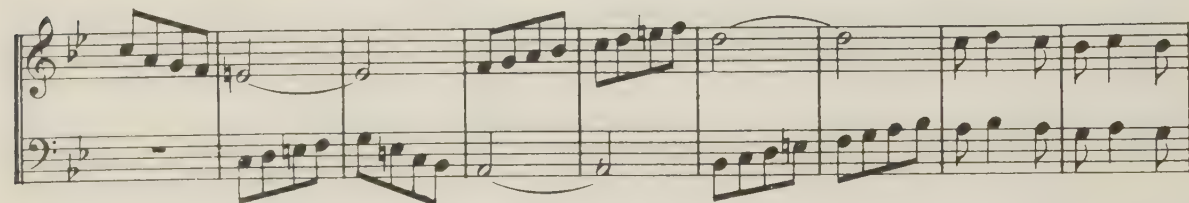
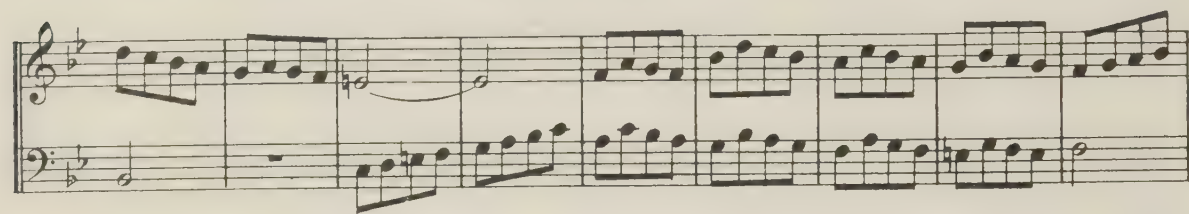
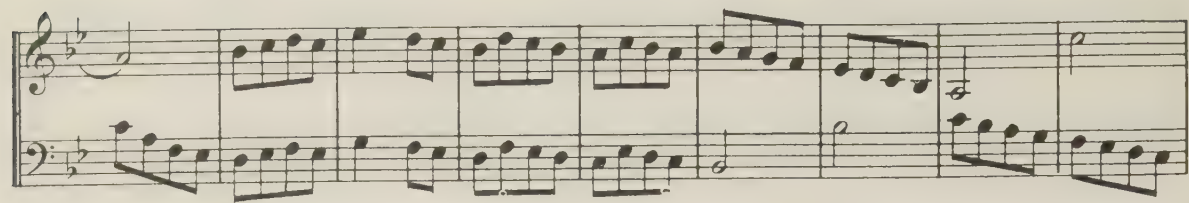
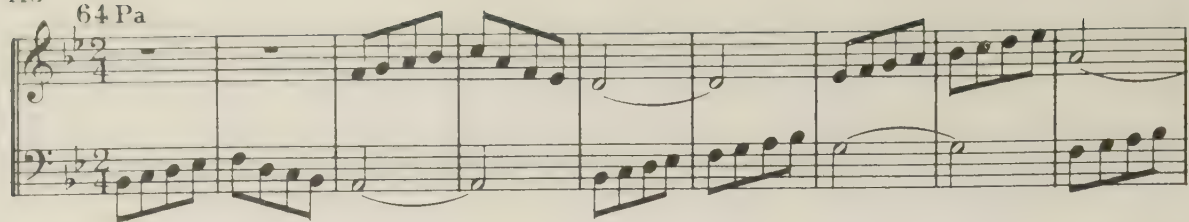


58 Wb

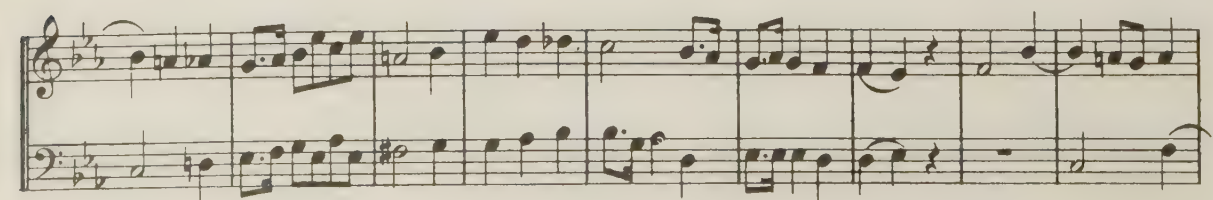
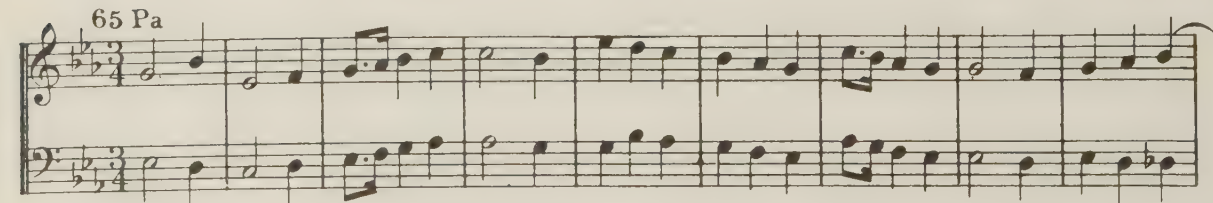


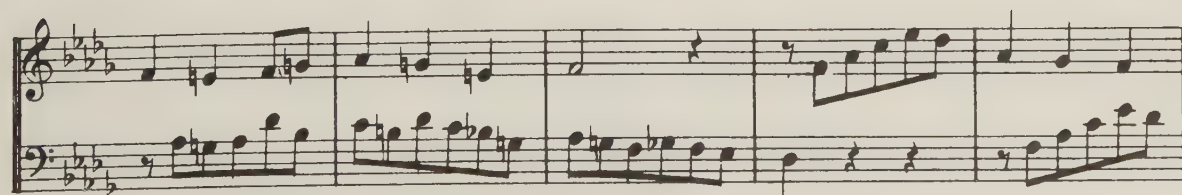
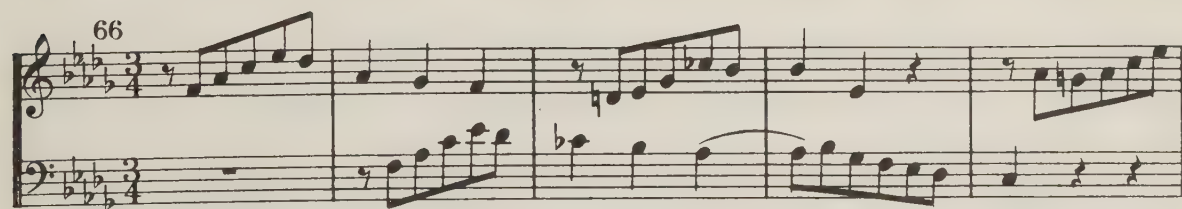
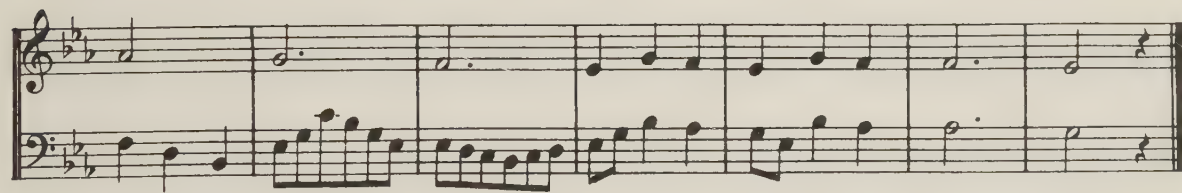
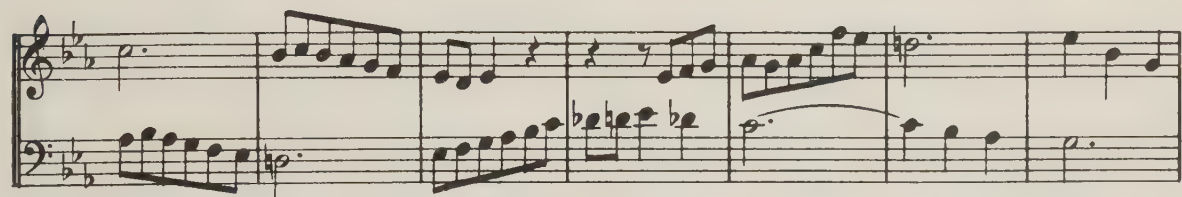
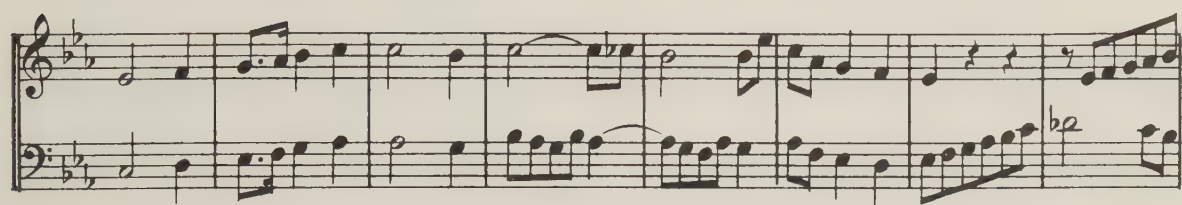
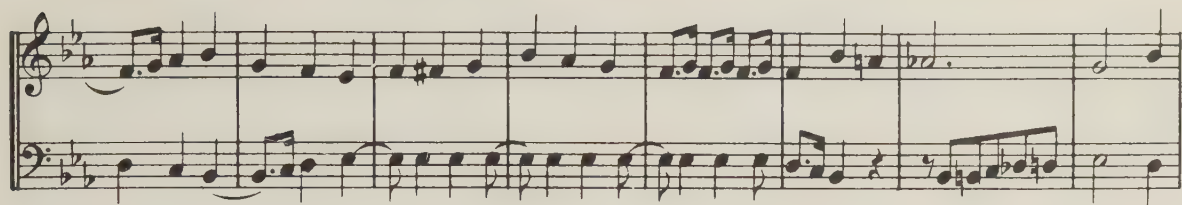
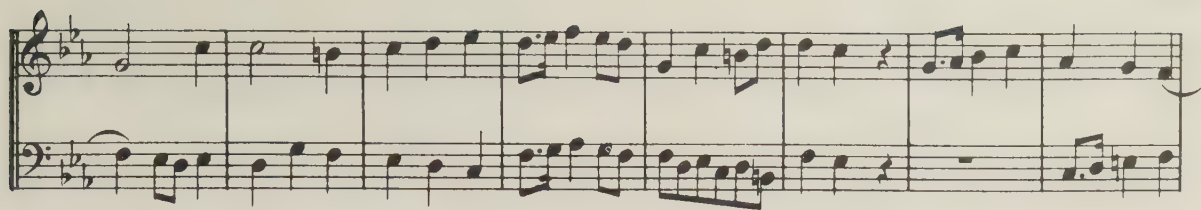


64 Pa



65 Pa

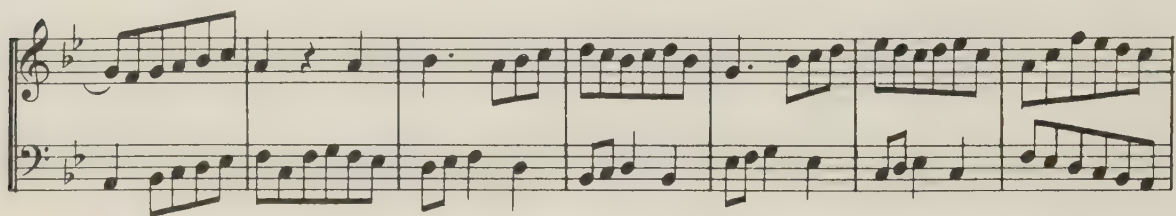
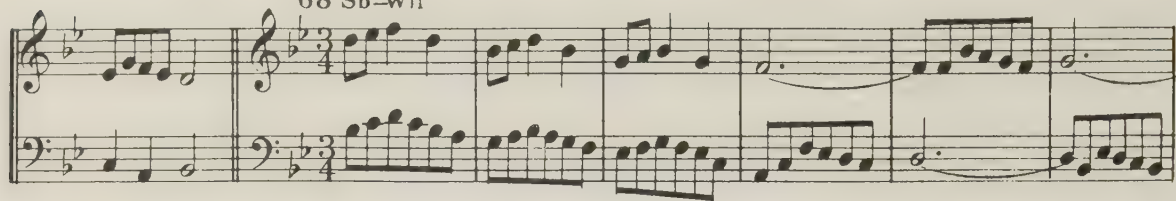




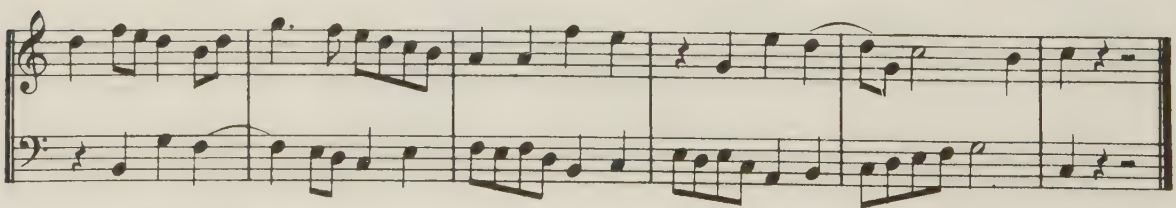
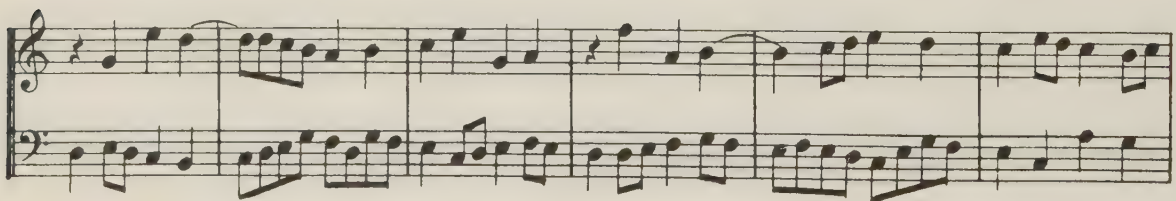
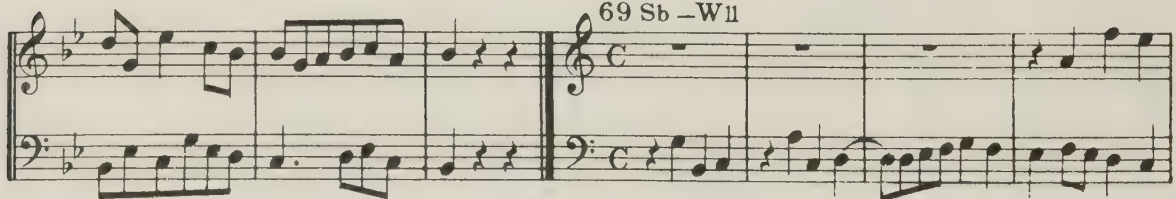
67 Sn - Wll



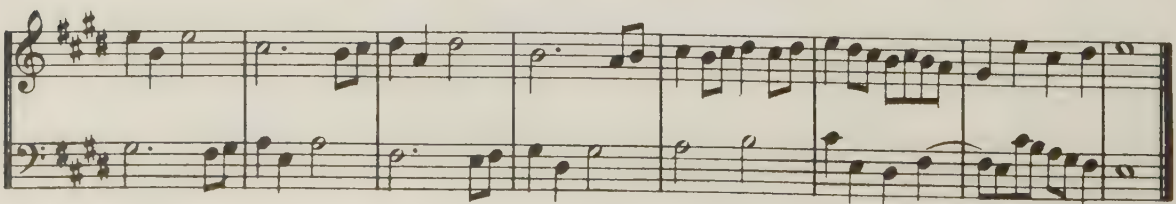
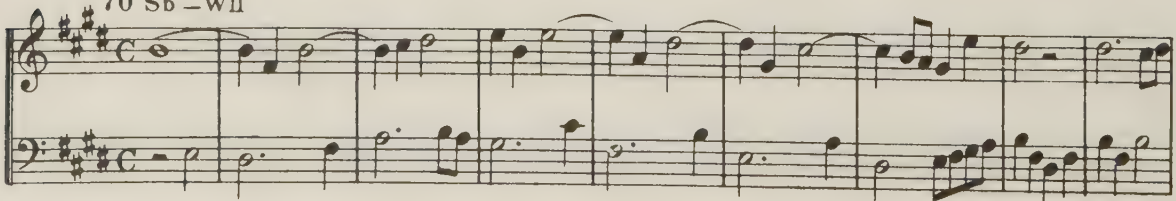
68 Sb - Wll



69 Sb - Wll



70 Sb - Wll



A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The melody ends with a final whole note.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#). The time signature is common time (C). The melody consists of a series of eighth and quarter notes, with some phrases repeated. The bass line follows a similar rhythmic pattern, often using whole and half notes. The score is written in a traditional, hand-drawn style.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a series of eighth and sixteenth notes, with some rests. The music is in a simple, folk-like style.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a simple, folk-like style with eighth and quarter notes. The score is for a single system of music.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The music features a melody with eighth and quarter notes, often beamed together, and piano accompaniment with chords and moving lines. The lyrics "The Rose Tree" are written below the voice staff.

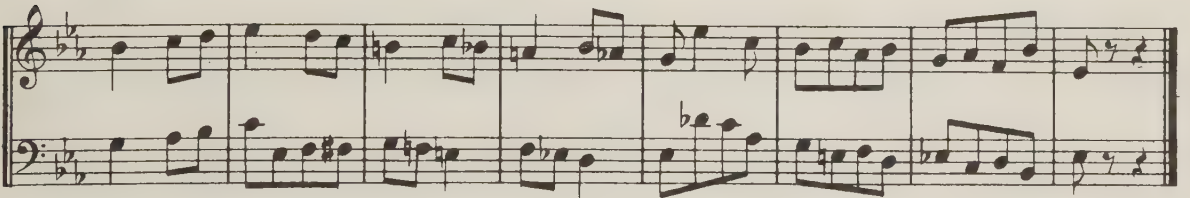
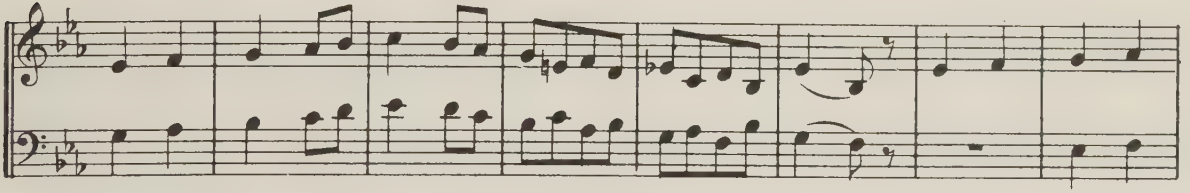
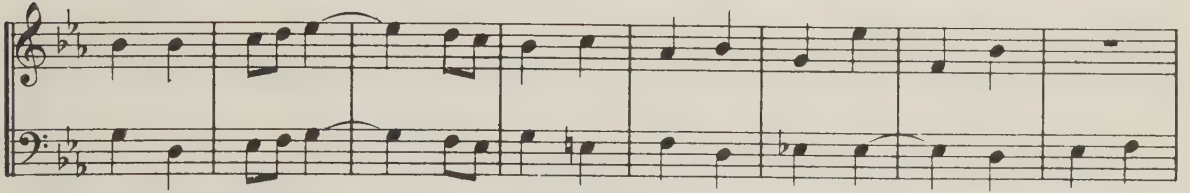
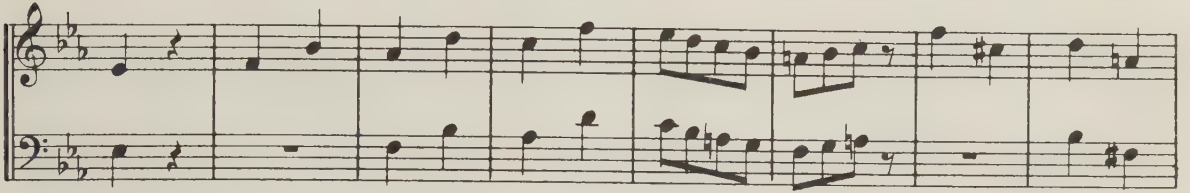
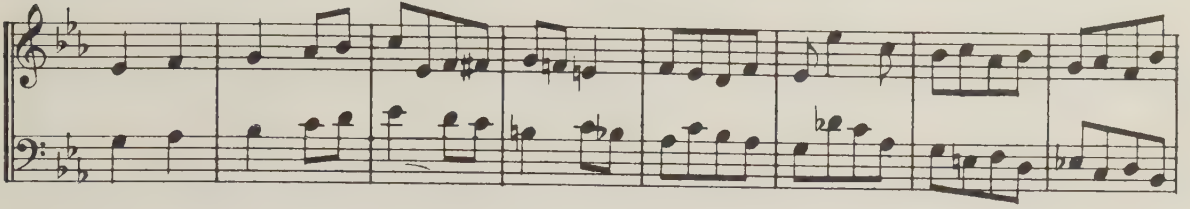
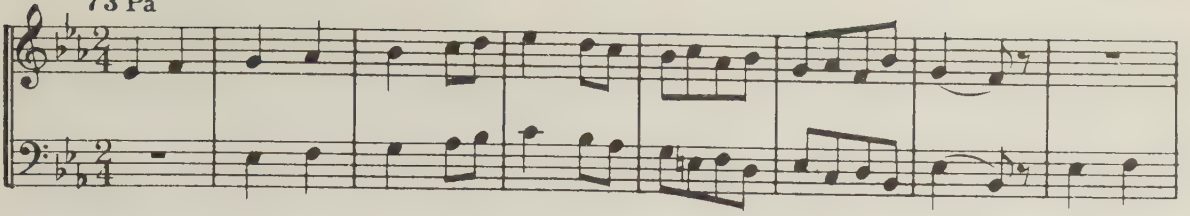
A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The bass line provides a simple accompaniment with quarter and eighth notes. The score is presented in a standard musical notation format with a treble and bass staff.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is marked 'Moderato'. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass staff begins with a whole note Bb3. The piece concludes with a final chord of G4-Bb4-D5 in the treble staff and a whole note Bb3 in the bass staff.

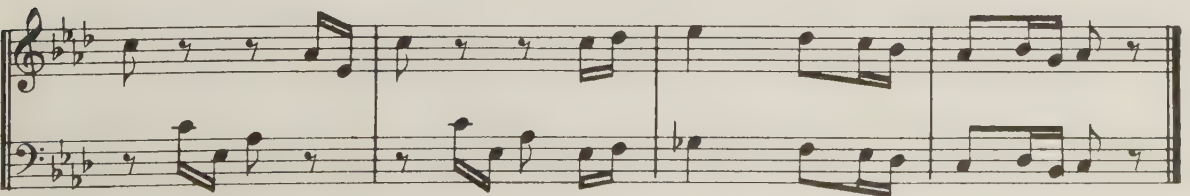
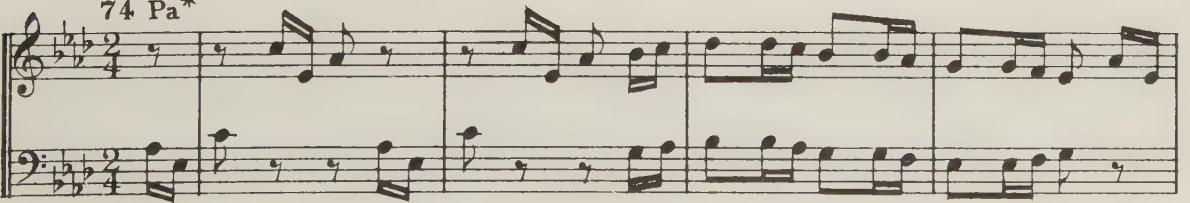
A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a series of eighth and quarter notes, with a final half note. The score is written in a simple, clear style.

The musical score is written for a piano and consists of eight systems. Each system contains a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The piece is titled "72 Pa *" and is numbered 122 on the page.

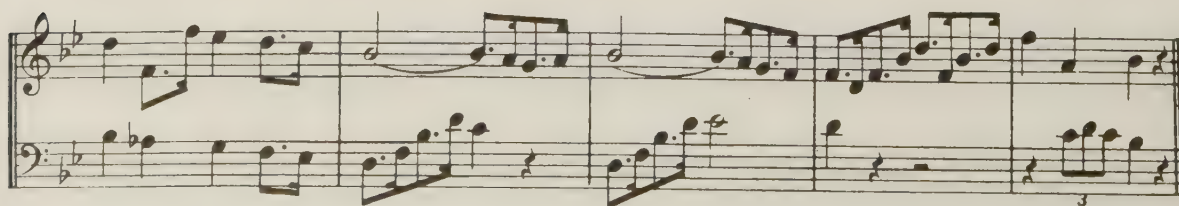
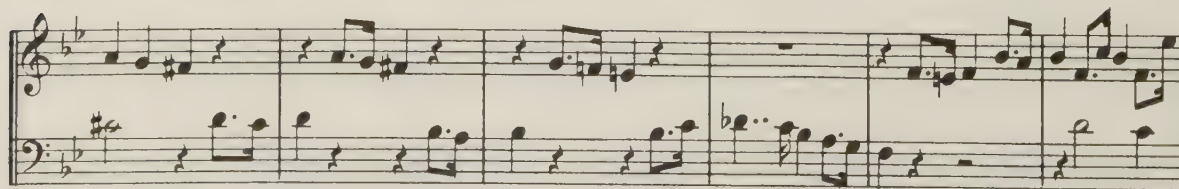
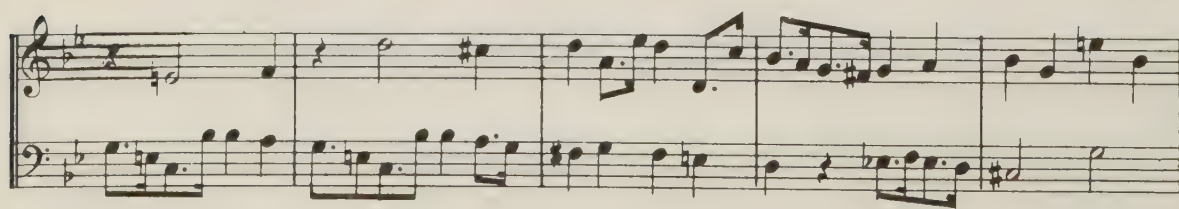
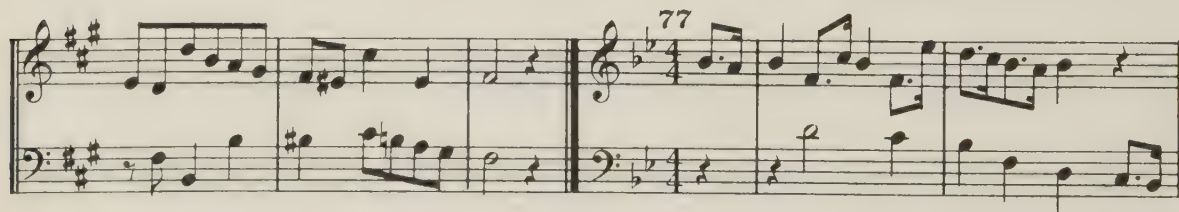
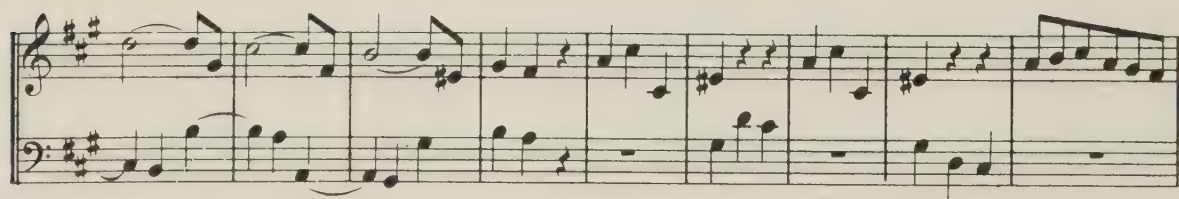
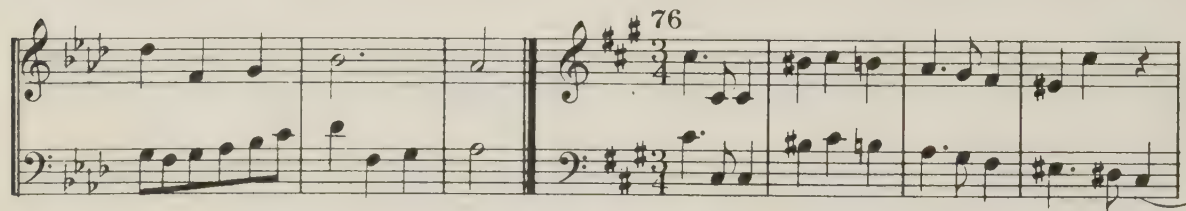
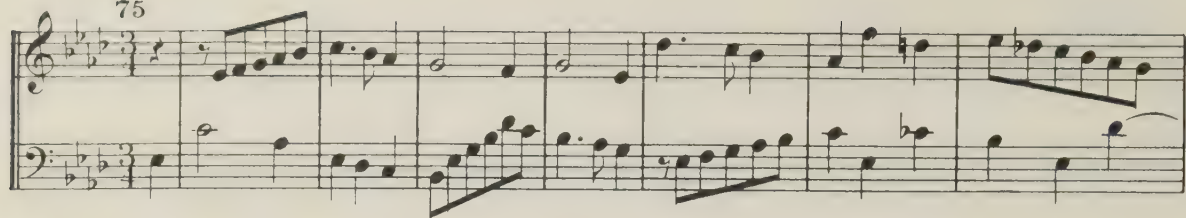
73 Pa



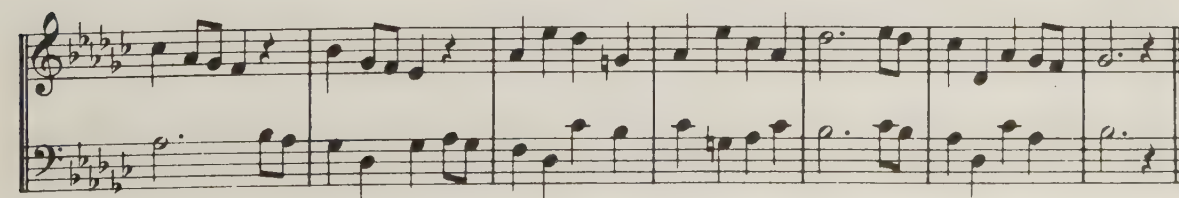
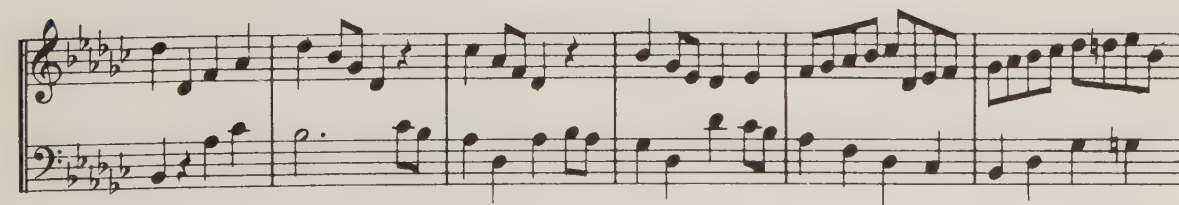
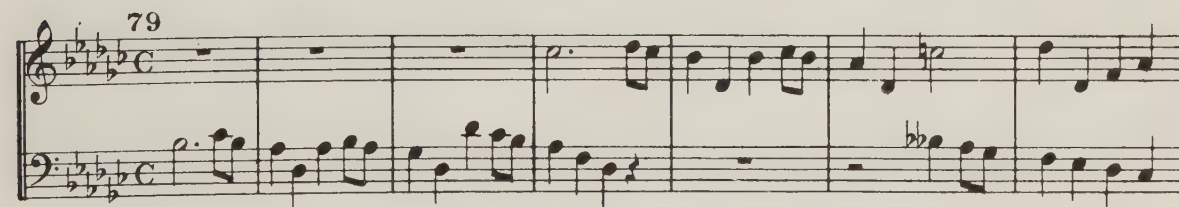
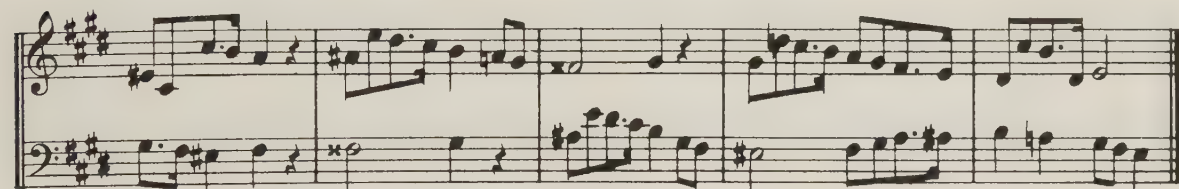
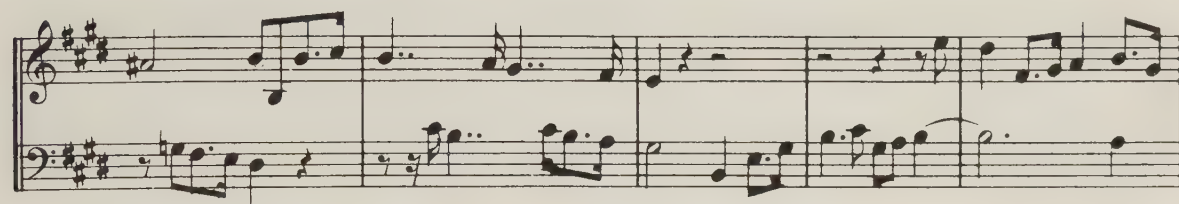
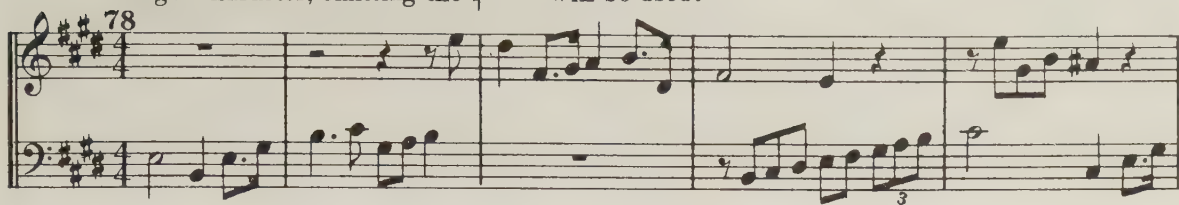
74 Pa*

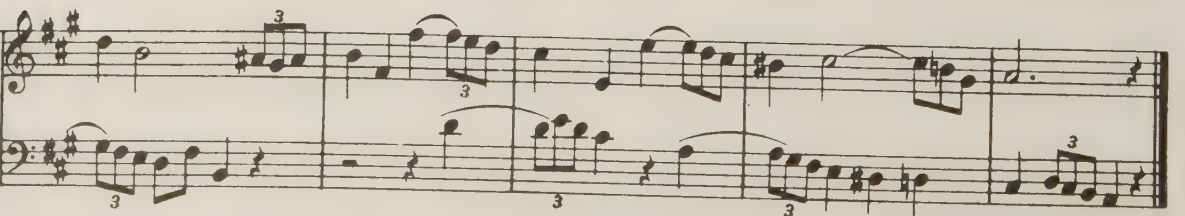
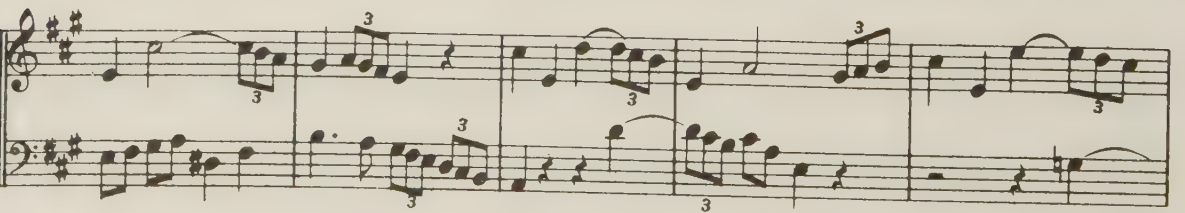
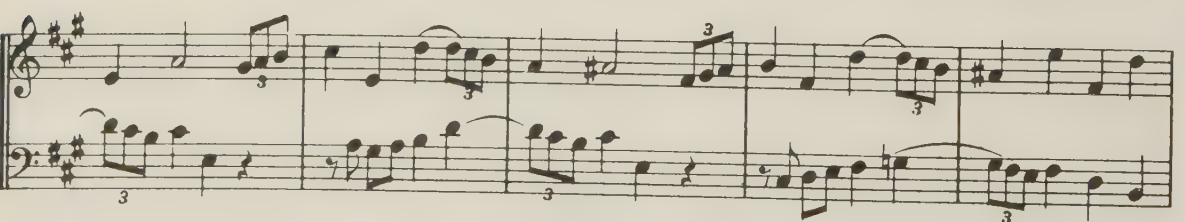
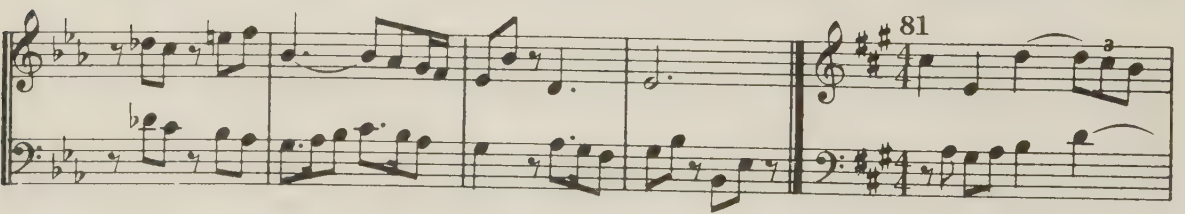
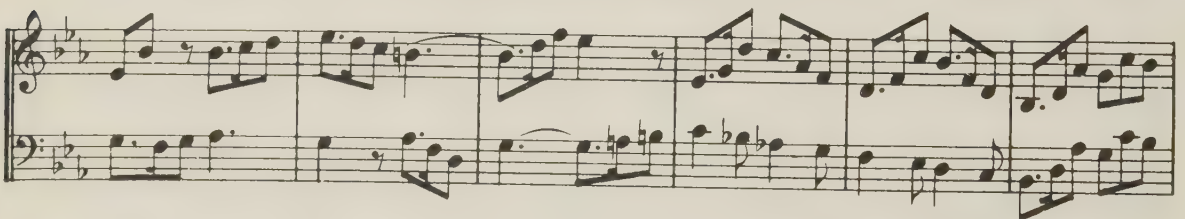
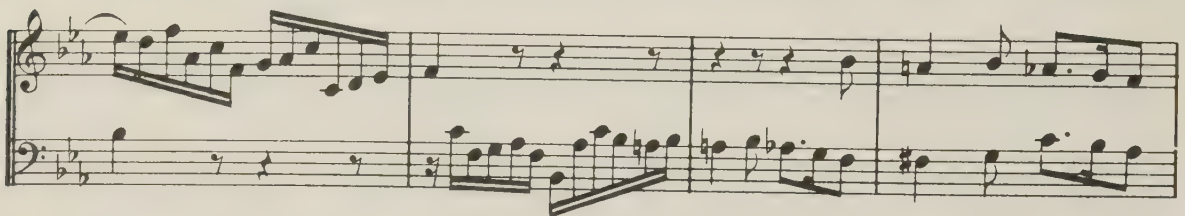
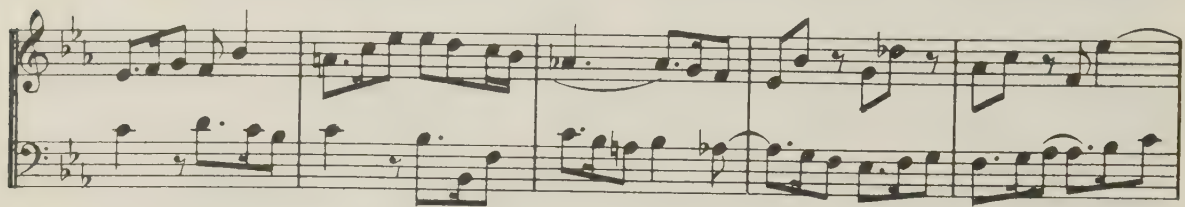
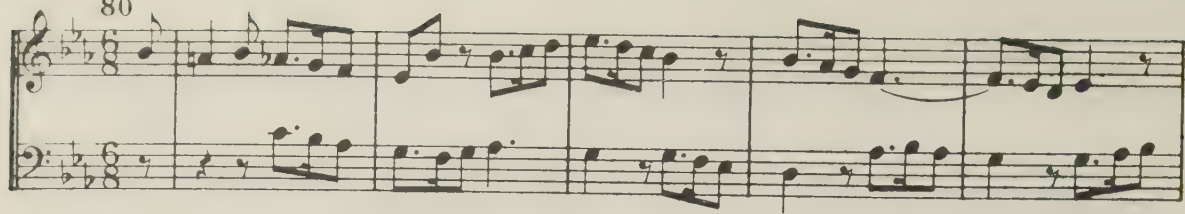


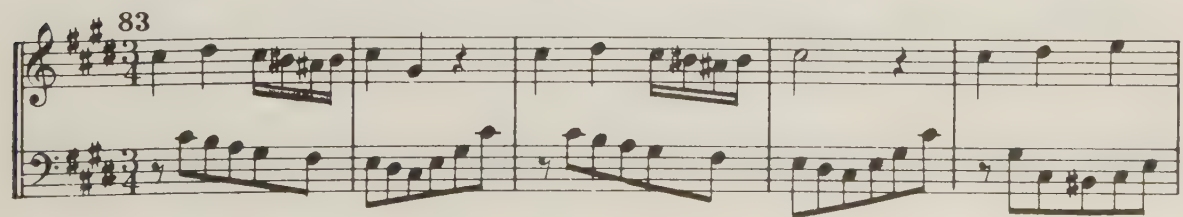
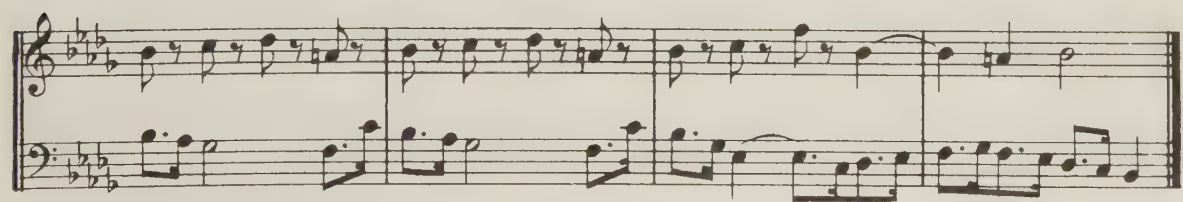
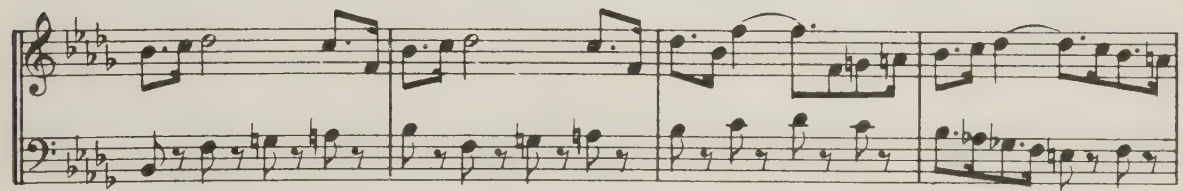
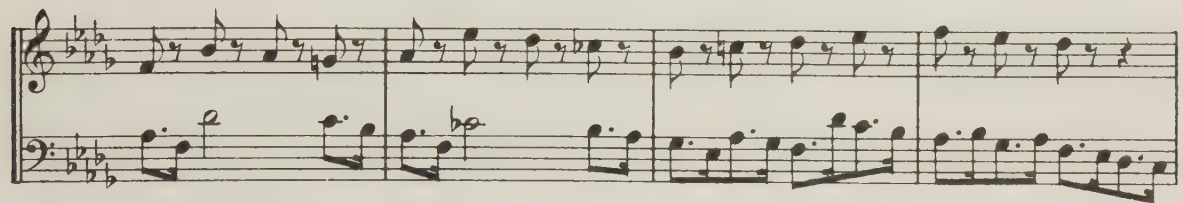
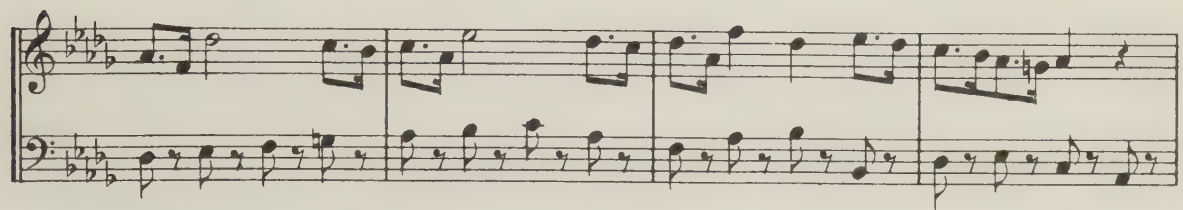
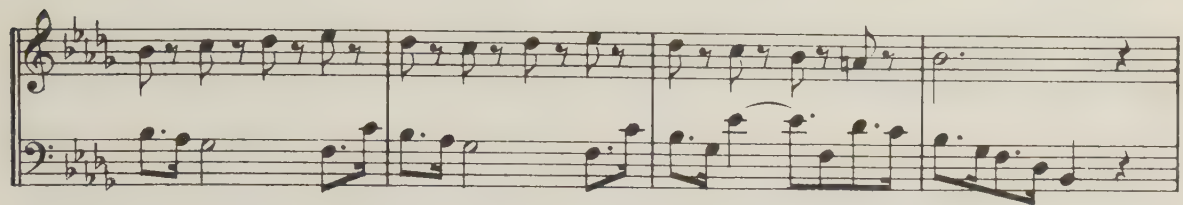
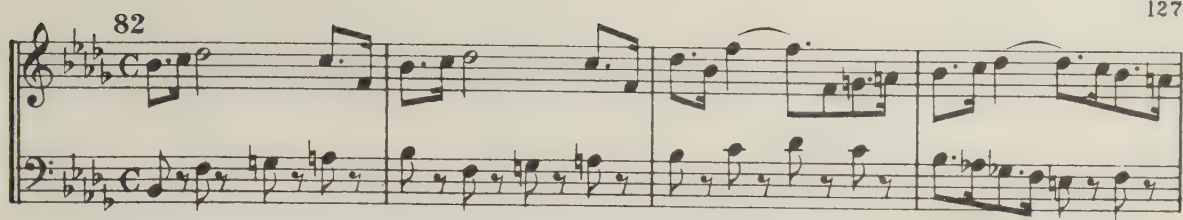
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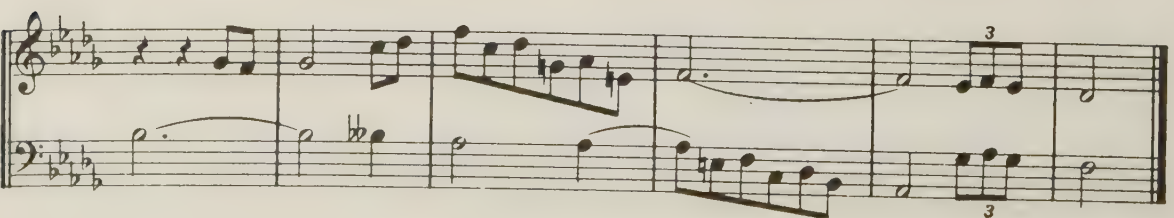
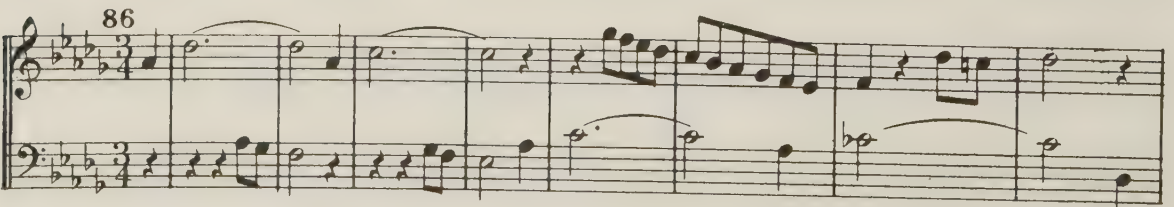
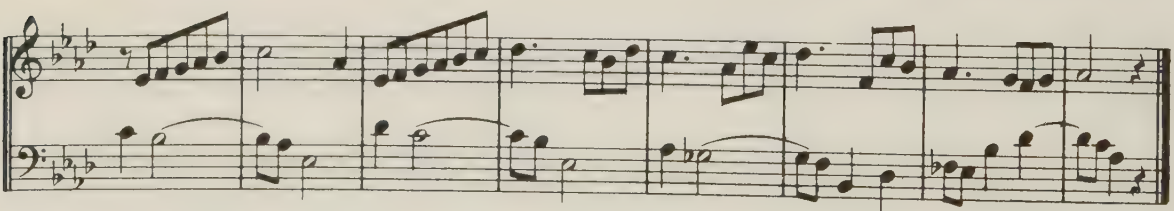
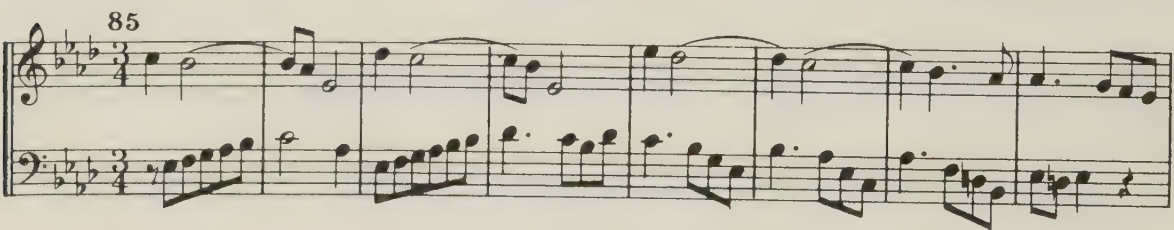
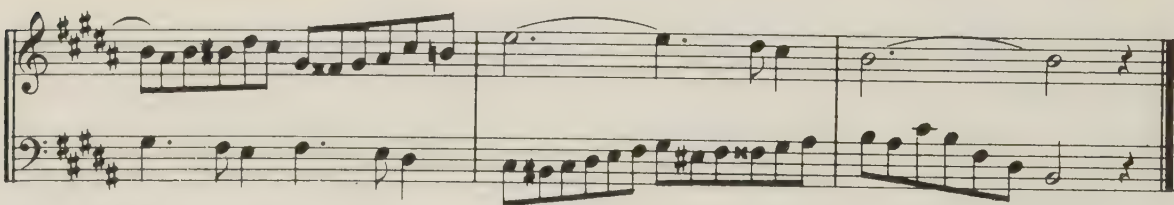
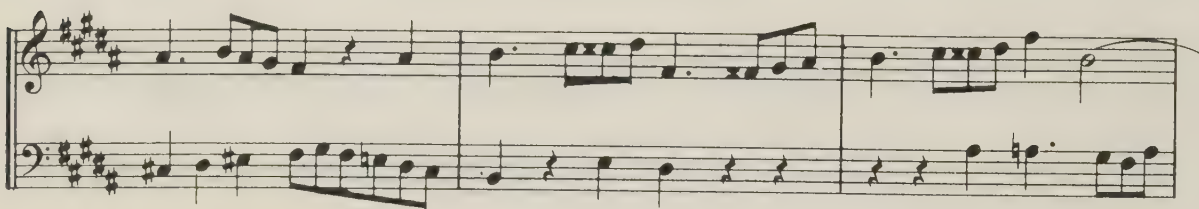
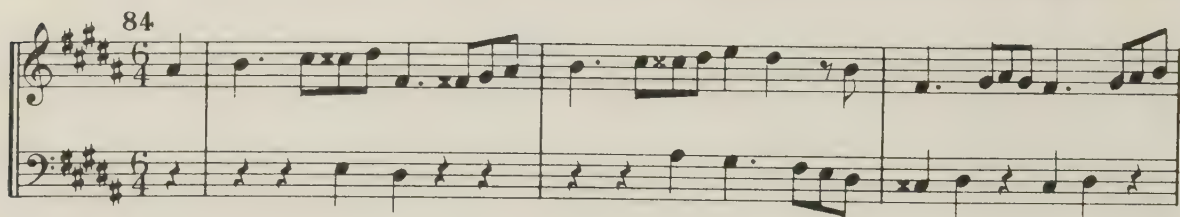
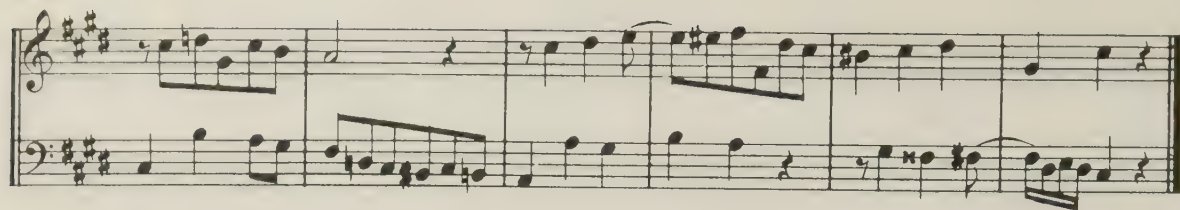


Hereafter the modern method of cancellation of double-flats and double-sharps — by a single character, omitting the \flat — will be used.









87 Mi *Canon for two voices*

Even Samson by Two Voices

12

The musical score is written for two voices on four staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of two flats. The music is divided into two sections, A and B, indicated by letters above the staves. Section A is marked with a '1' and a '2' below the first two staves. Section B is marked with a '1' and a '2' below the third and fourth staves. The notation includes various musical symbols such as notes, rests, and accidentals.

88. Mi *Canon for two voices*

88 MI Canon for two voices

The image shows a musical score for a canon for two voices. The title '88 MI Canon for two voices' is at the top. The score is written on eight staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The first staff begins with a double bar line and a repeat sign. The second staff has a 'A' above it, and the third staff has a 'B' above it. The music consists of eighth and sixteenth notes, with some rests and accidentals. The score ends with a double bar line and a repeat sign on the eighth staff.

89 Mi Canon *for two voices*

85 MI Canon for two voices

The musical score is written for two voices on four staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The first staff is labeled 'A' and the second staff is labeled 'B'. The music consists of eighth and sixteenth notes, with some rests and accidentals. The score ends with a double bar line on the fourth staff.

90 *Fugue for two voices*

This musical score is for a fugue for two voices, presented in a grand staff format with a treble and bass clef. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piece is composed of nine systems, each containing two staves. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The fugue begins with a short introduction in the bass staff, followed by the entry of the first voice in the treble staff. The second voice enters in the bass staff, and the two voices engage in a complex interplay of imitation and counterpoint throughout the piece. The score concludes with a final cadence in the treble staff.

SEVENTH SERIES

One-part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics "deny" the signature — Advanced solfeggi from foreign sources — Specimen difficulties, without text, from the classics

The image displays a musical score for the 'SEVENTH SERIES' of one-part exercises. The exercises are numbered 1 through 12 and are arranged in a single system across ten staves. The exercises are as follows:

- Exercise 1:** Treble clef, 4/4 time, key of C major. It begins with a whole note C, followed by a series of eighth and sixteenth notes, ending with a whole note C.
- Exercise 2:** Treble clef, 4/4 time, key of C major. It begins with a whole note C, followed by a series of eighth and sixteenth notes, ending with a whole note C.
- Exercise 3:** Treble clef, 4/4 time, key of C major. It begins with a whole note C, followed by a series of eighth and sixteenth notes, ending with a whole note C.
- Exercise 4:** Treble clef, 4/4 time, key of C major. It begins with a whole note C, followed by a series of eighth and sixteenth notes, ending with a whole note C.
- Exercise 5:** Treble clef, 4/4 time, key of D major. It begins with a whole note D, followed by a series of eighth and sixteenth notes, ending with a whole note D.
- Exercise 6:** Treble clef, 4/4 time, key of D major. It begins with a whole note D, followed by a series of eighth and sixteenth notes, ending with a whole note D.
- Exercise 7:** Treble clef, 4/4 time, key of D major. It begins with a whole note D, followed by a series of eighth and sixteenth notes, ending with a whole note D.
- Exercise 8:** Treble clef, 4/4 time, key of D major. It begins with a whole note D, followed by a series of eighth and sixteenth notes, ending with a whole note D.
- Exercise 9:** Treble clef, 4/4 time, key of D major. It begins with a whole note D, followed by a series of eighth and sixteenth notes, ending with a whole note D.
- Exercise 10:** Bass clef, 4/4 time, key of C major. It begins with a whole note C, followed by a series of eighth and sixteenth notes, ending with a whole note C.
- Exercise 11:** Bass clef, 4/4 time, key of C major. It begins with a whole note C, followed by a series of eighth and sixteenth notes, ending with a whole note C.
- Exercise 12:** Bass clef, 4/4 time, key of C major. It begins with a whole note C, followed by a series of eighth and sixteenth notes, ending with a whole note C.

This musical score page contains measures 13 through 23. Measures 13-15 are in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). Measure 16 is in treble clef, 3/4 time, with a key signature of two flats (Bb and Eb). Measures 17-19 are in treble clef, 4/4 time, with a key signature of two flats. Measure 20 is in bass clef, 12/8 time, with a key signature of two flats. Measures 21-22 are in bass clef, 3/4 time, with a key signature of two flats. Measure 23 is in bass clef, 3/4 time, with a key signature of two sharps. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*.

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The musical score consists of ten systems of two staves each. Measure 33 is in D major, 3/4 time. Measure 34 continues in D major, 3/4 time. Measure 35 changes to D minor, 3/4 time. Measure 36 changes to 6/8 time. Measure 37 changes back to 3/4 time. Measure 38 is in D minor, 3/4 time. Measure 39 is in D minor, 3/4 time. Measure 40 is in D minor, 3/4 time, and ends with a double bar line.

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56

Detailed description of the musical score: The page contains seven systems of musical notation, each consisting of a bass staff and a treble staff. Measure 50 begins in the bass staff with a half note B-flat, followed by eighth notes. Measure 51 continues in the bass staff and then moves to the treble staff with a triplet of eighth notes. Measure 52 is in the treble staff, featuring a triplet of eighth notes. Measure 53 is in the bass staff, showing a key change to D major (two sharps) and a 3/4 time signature. Measure 54 is in the bass staff, continuing the D major key. Measure 55 is in the treble staff, also in D major. Measure 56 is in the bass staff, showing a key change to D major (two sharps) and a 6/8 time signature. Measure 57 is in the bass staff, continuing the 6/8 time and D major key. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

57

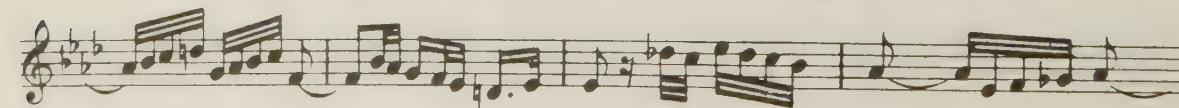
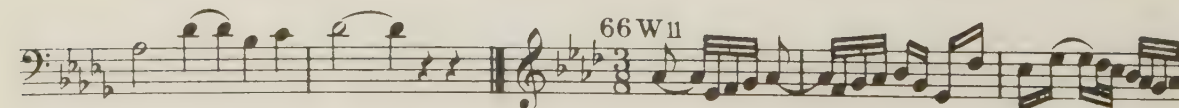
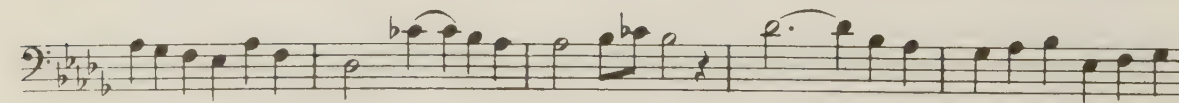
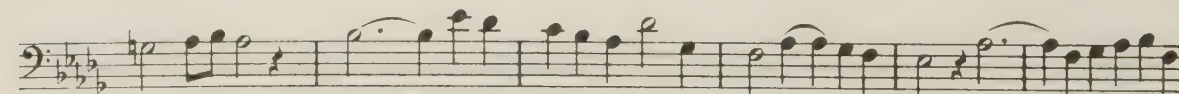
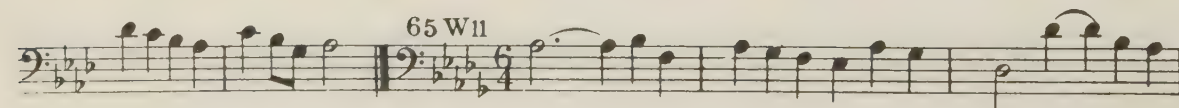
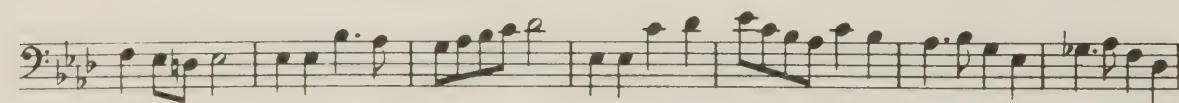
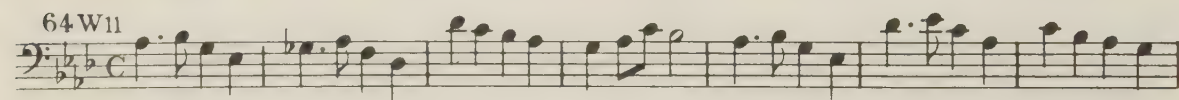
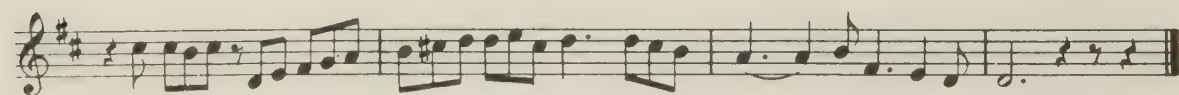
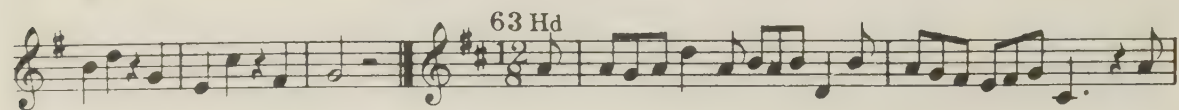
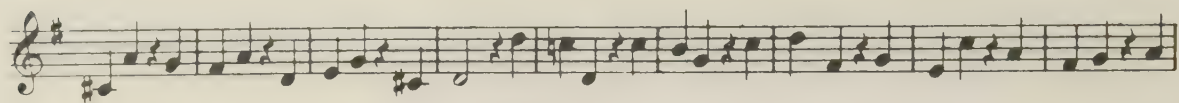
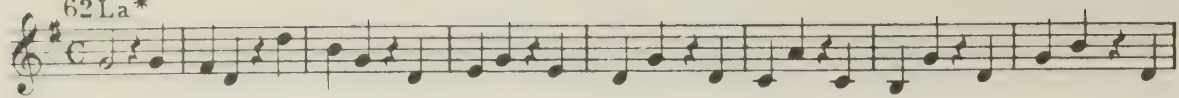
58

59

60

61

62 La*



67La

68W11

69 W11

70 W11

71 W11

72 W11

73 W11

74 W11

75 W11

76 W11

77 W11

78 W11

Detailed description of the musical score: The score consists of ten staves of music. The first two staves (measures 73-74) are in treble clef, 2/4 time, and key of B-flat major. The music features a mix of eighth and sixteenth notes, with some rests. The third staff (measure 75) is in bass clef, common time, and key of B-flat major. It begins with a double bar line and a common time signature. The music continues with eighth and sixteenth notes. The fourth staff (measure 76) is also in bass clef, common time, and key of B-flat major. It begins with a double bar line and a common time signature. The music continues with eighth and sixteenth notes. The fifth staff (measure 77) is in treble clef, 3/4 time, and key of D major. It begins with a double bar line and a key signature change to D major. The music continues with eighth and sixteenth notes. The sixth staff (measure 78) is also in treble clef, 3/4 time, and key of D major. It begins with a double bar line and a key signature change to D major. The music continues with eighth and sixteenth notes. The seventh staff (measure 79) is in bass clef, 6/8 time, and key of D major. It begins with a double bar line and a time signature change to 6/8. The music continues with eighth and sixteenth notes.

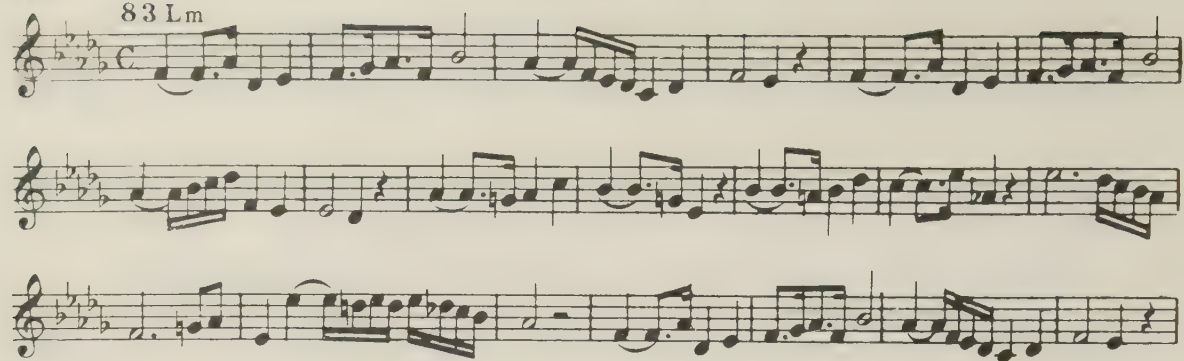
79 W11

80 W11

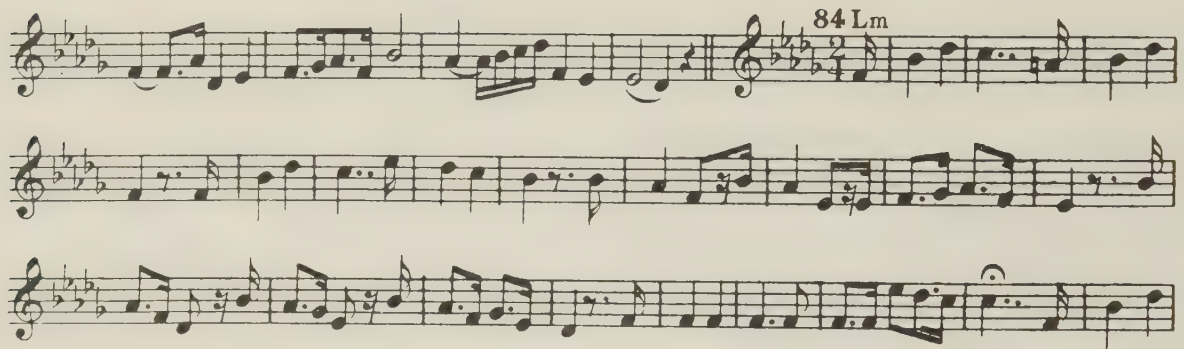
81 W11

82 Hd*

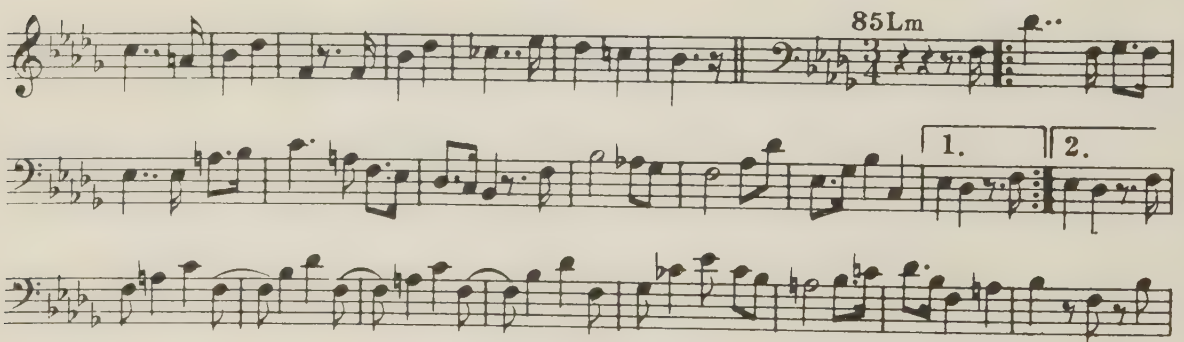
83 Lm



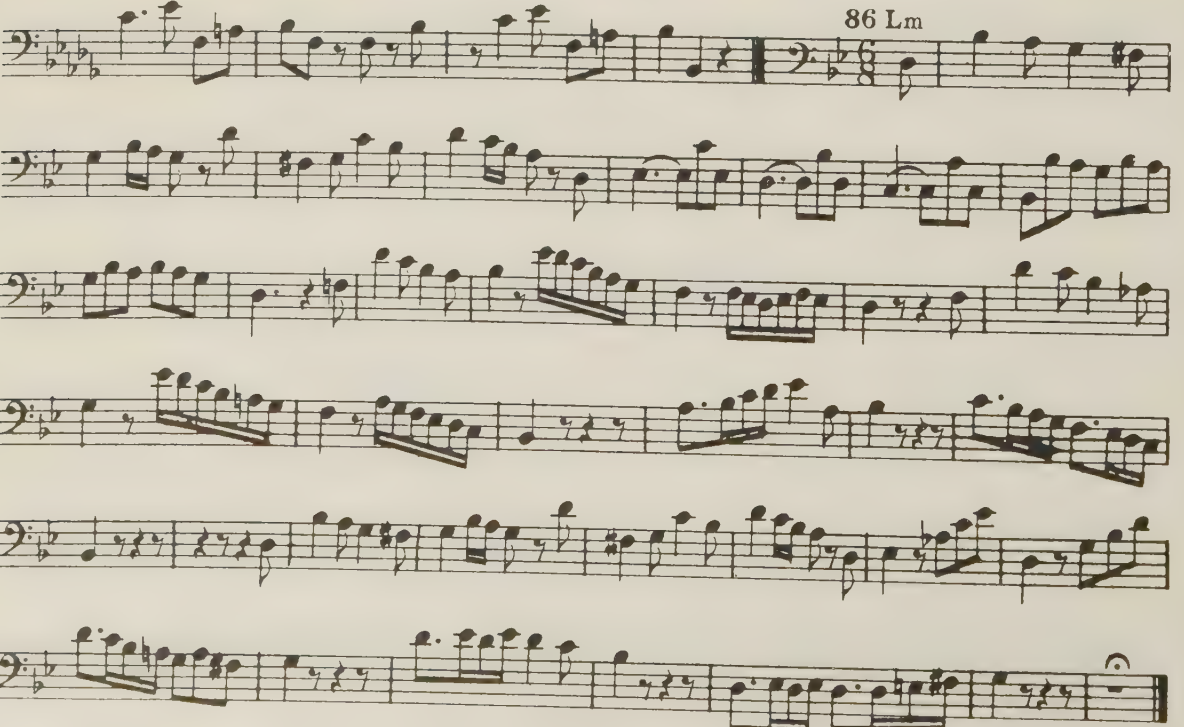
84 Lm



85 Lm



86 Lm



87 Lm

Measures 87-88 in Lm mode. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The melody is written in a single staff with eighth and sixteenth notes, including rests and ties.

88 Lm

Measures 88-89 in Lm mode. Measure 88 continues the melody. Measure 89 begins a new bass line in a lower register with a key signature change to two flats (Bb, Eb) and a time signature change to 2/4. It includes first and second endings marked '1.' and '2.'.

89 Bh

Measures 89-90 in Bh mode. The key signature changes to one flat (Bb) and the time signature is 2/4. The bass line continues with eighth and sixteenth notes.

90 Bh

Measures 90-91 in Bh mode. Measure 90 continues the bass line. Measure 91 begins a new melody in a higher register with a key signature change to one flat (Bb) and a time signature change to 3/8. It includes first and second endings marked '1.' and '2.'.

92 Bh*

Exercise 92 Bh* is a single melodic line in 6/8 time, written in B-flat major (two flats). The piece consists of 16 measures. The first measure is a whole note. The second measure begins a first ending bracketed section. The first ending (marked '1.') spans measures 3 through 6. The second ending (marked '2.') spans measures 7 through 10. The piece concludes with a final whole note in measure 16.

93 Bh*

Exercise 93 Bh* is a single melodic line in 4/4 time, written in B-flat major (two flats). The piece consists of 8 measures. The first measure is a whole note. The second measure begins a first ending bracketed section. The first ending (marked '1.') spans measures 3 through 6. The second ending (marked '2.') spans measures 7 through 8. The piece concludes with a final whole note in measure 8.

This musical score page contains measures 94 through 106. The notation is arranged in ten systems, each with a treble and bass staff. The key signature changes from two flats (B-flat, E-flat) to one flat (B-flat) at measure 96, and then to no sharps or flats (C major) at measure 100. The time signature is 3/4 for measures 94-99, 101-103, and 105-106; it changes to 6/8 at measure 98 and to common time (C) at measure 104. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

94

95

96

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106

107 108 109 110 111 112 113 114 115 116 117

This musical score page contains measures 107 through 117. The notation is written on ten systems, each with a treble and bass staff. The key signature changes from one flat (B-flat) to two sharps (F# and C#) between measures 108 and 109. The time signature changes from 3/4 to 3/8 between measures 110 and 111, and from 3/8 to 3/4 between measures 116 and 117. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure 116 includes a double bar line and a repeat sign.

This musical score page contains measures 118 through 124. The notation is written on a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). Measure 118 begins with a treble clef and a 4/4 time signature. Measure 119 features a double bar line and a change to a 3/4 time signature, with the bass clef staff becoming active. Measure 120 continues in 3/4 time. Measure 121 also features a double bar line and a change to a 3/4 time signature, with the bass clef staff becoming active. Measure 122 continues in 3/4 time. Measure 123 is marked with a treble clef and a 4/4 time signature, and includes triplet markings (indicated by a '3' over the notes). Measure 124 continues in 4/4 time. The score concludes with a double bar line at the end of measure 124.

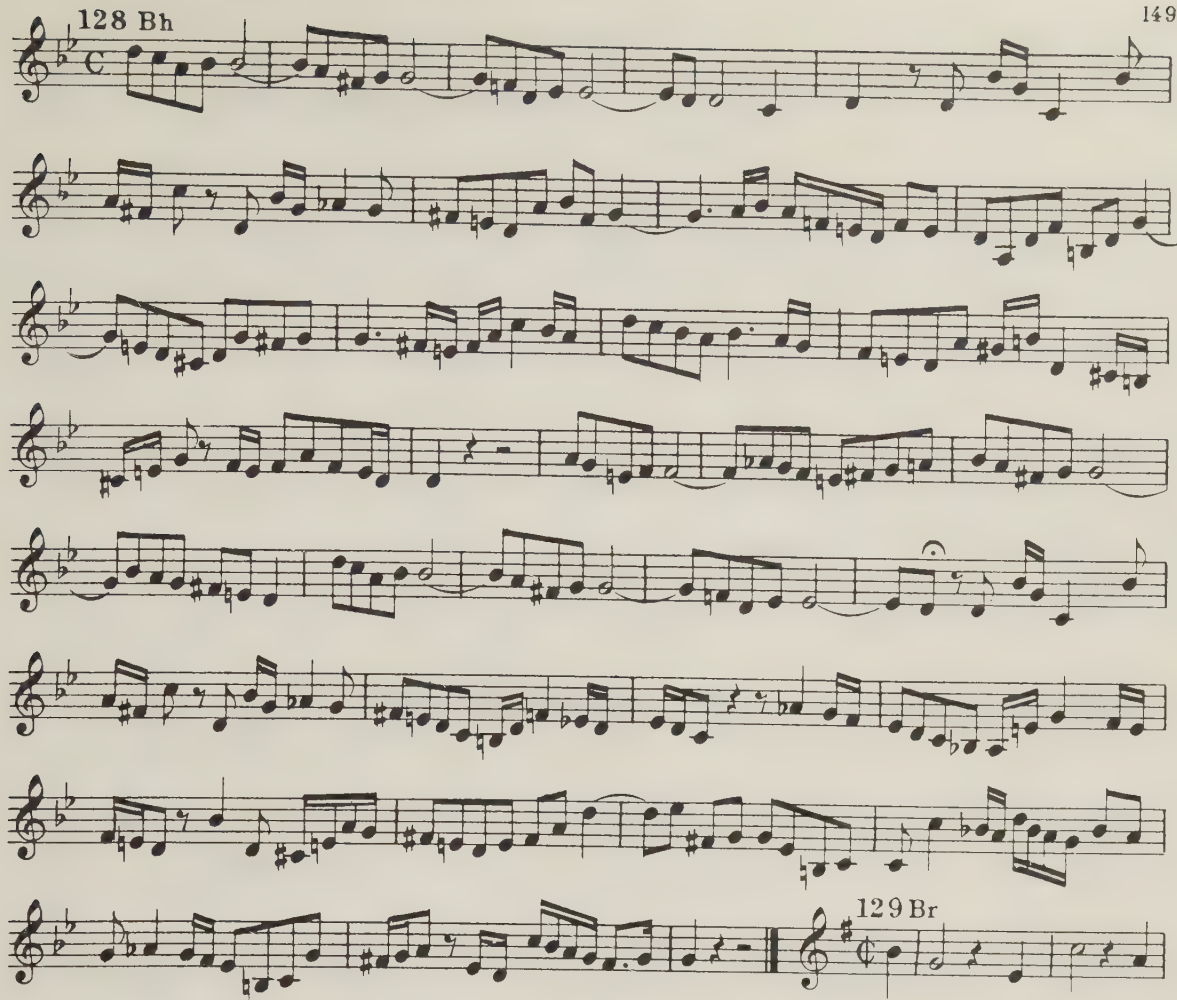
This musical score page contains measures 125 through 127. It is written for piano and features a variety of musical notations including treble and bass staves, key signatures, and time signatures.

Measure 125: The first system (measures 125-126) is in the bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests.

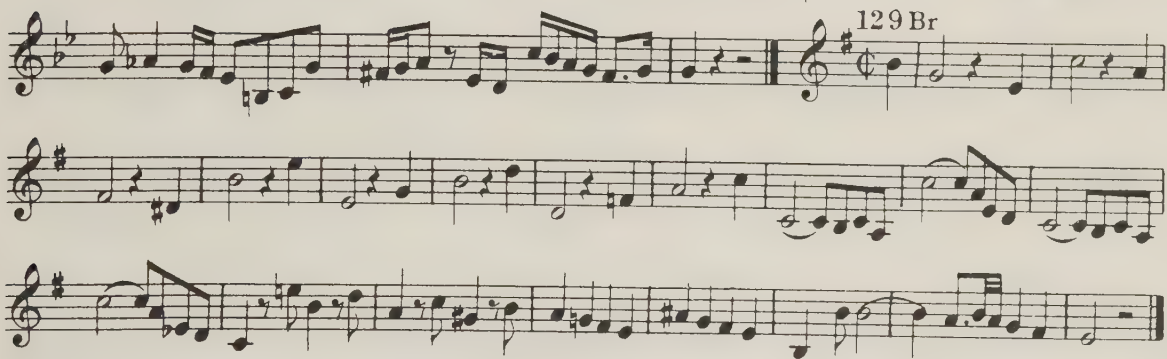
Measure 126: The second system (measures 126-127) continues in the bass clef with the same key signature. It features more complex rhythmic patterns, including triplets marked with a '3' and a repeat sign.

Measure 127: The third system (measures 127-128) begins with a treble clef and a key signature change to two flats (B-flat, E-flat). The time signature is 12/8. The melody continues with eighth and sixteenth notes.

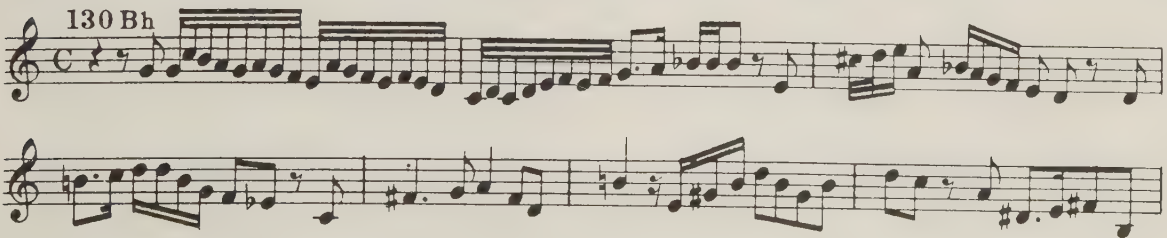
128 Bh



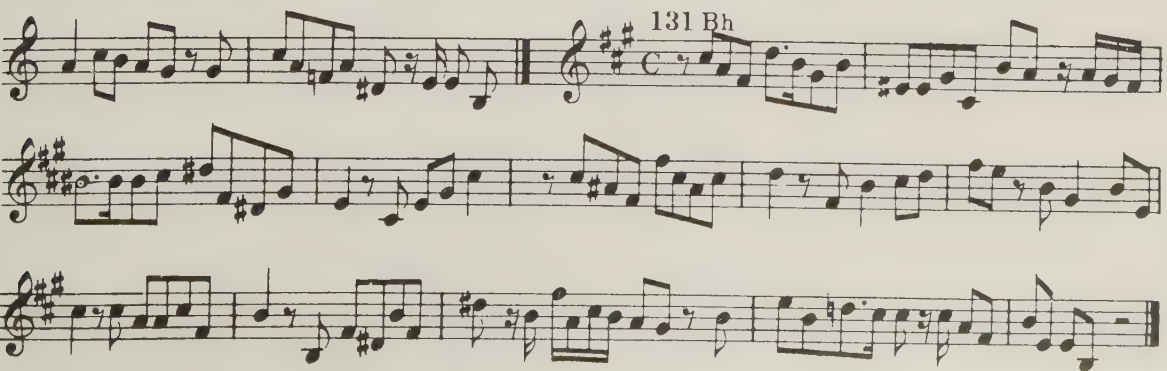
129 Br



130 Bh



131 Bh



132 Bh

133 Bh

134 Br

135 Bh*

136 Bh

137 Wg

EIGHTH SERIES

Two-part exercises, involving all the difficulties treated in Series VII, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts

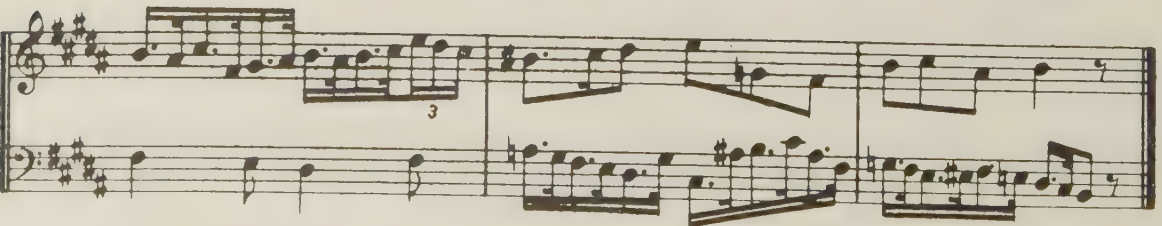
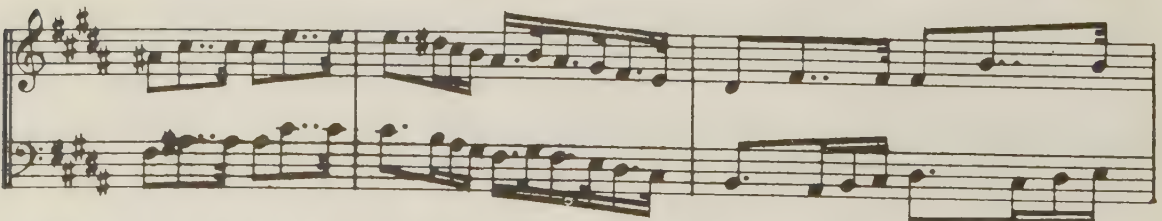
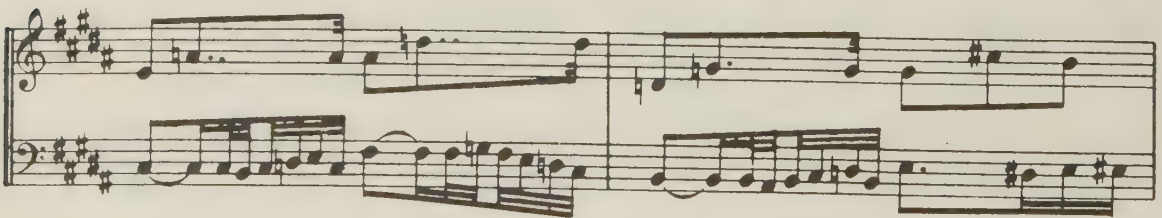
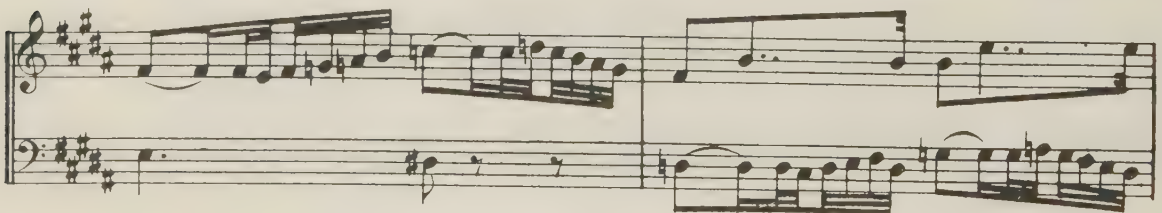
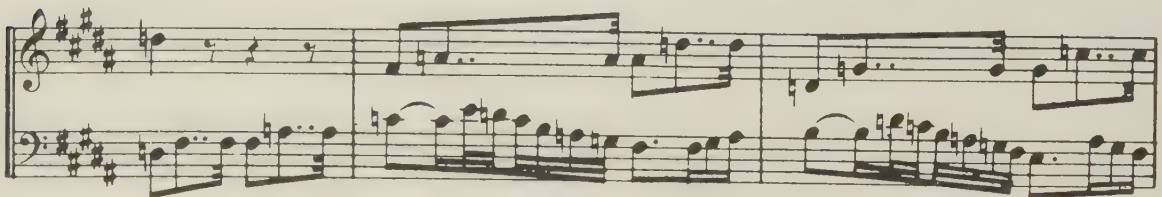
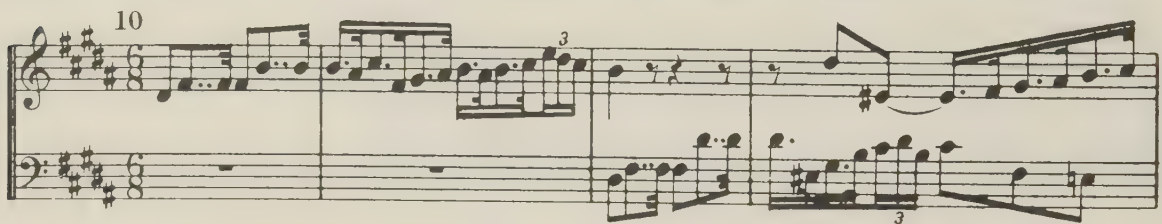
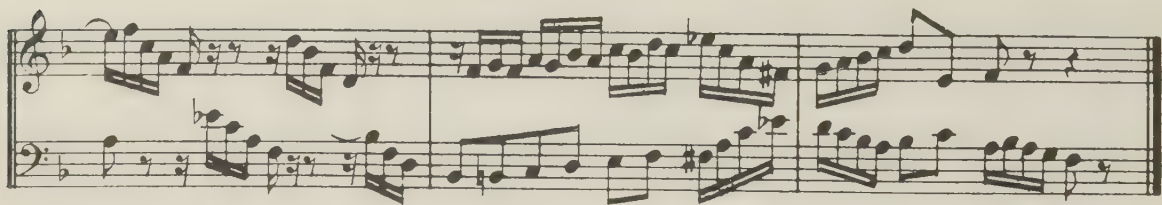
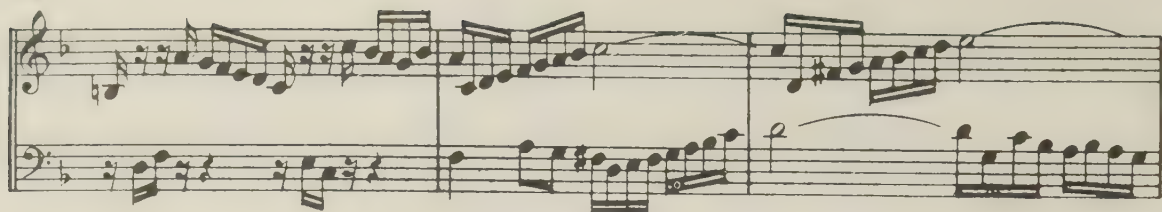
The image displays six systems of two-part musical exercises, each consisting of a treble and bass staff. The exercises are numbered 1 through 6. Exercise 1 is in 3/4 time, starting with a treble staff containing eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. Exercise 2 continues the pattern with more complex rhythmic figures. Exercise 3 shows a modulation to a key with two flats (B-flat and E-flat) and a 3/4 time signature. Exercise 4 features a treble staff with eighth notes and a bass staff with a more complex rhythmic pattern. Exercise 5 shows a treble staff with eighth notes and a bass staff with a more complex rhythmic pattern. Exercise 6 shows a treble staff with eighth notes and a bass staff with a more complex rhythmic pattern. The exercises are designed to develop independence of the parts and review rhythmical problems.

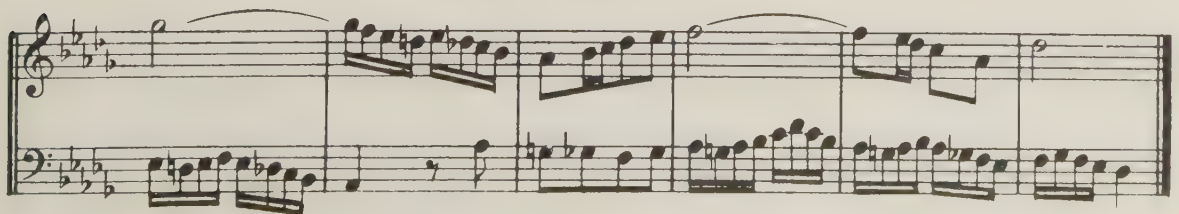
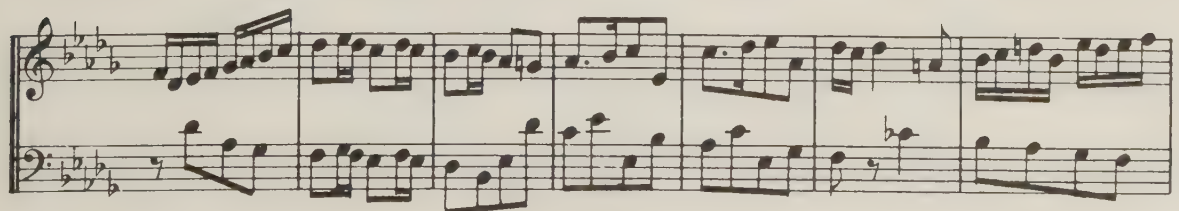
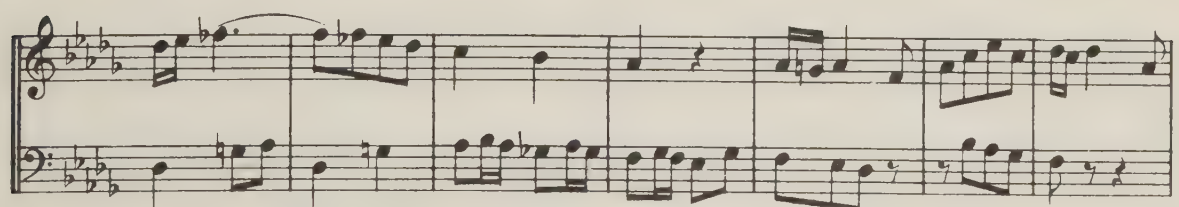
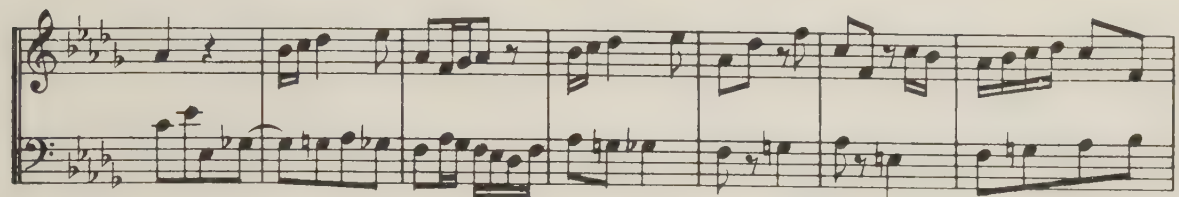
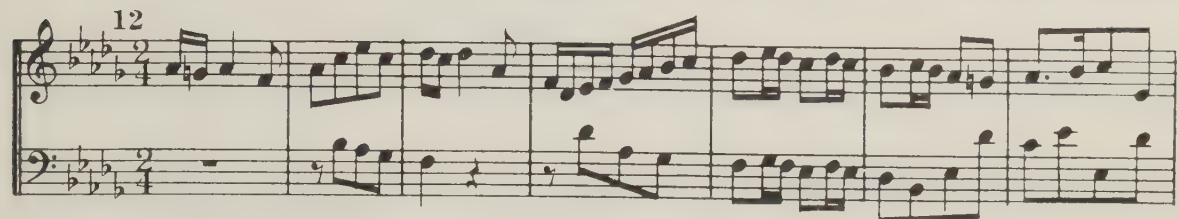
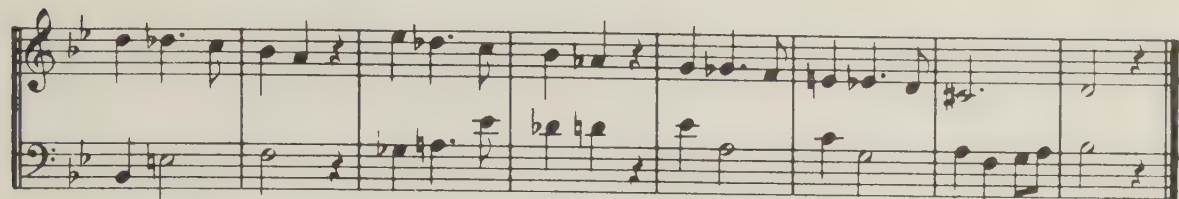
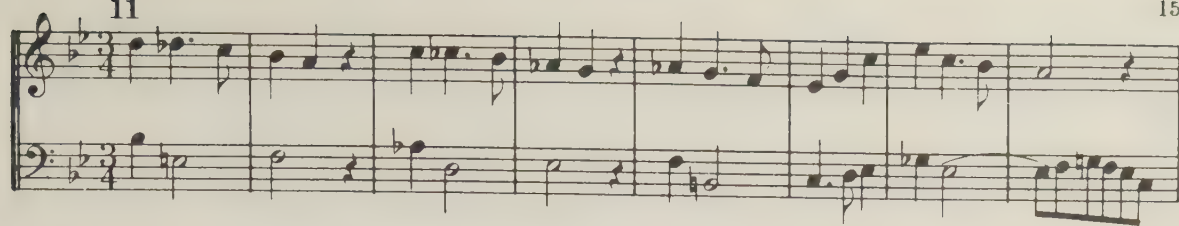
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5

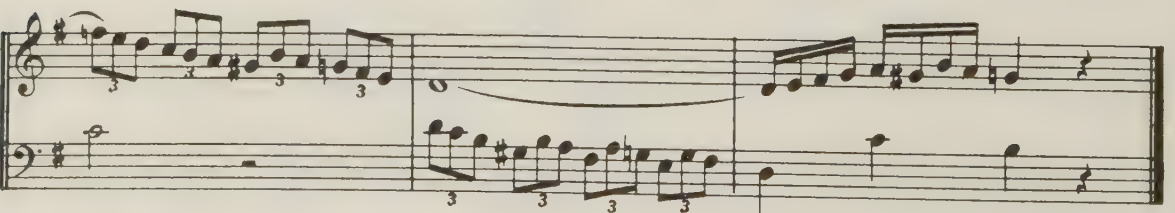
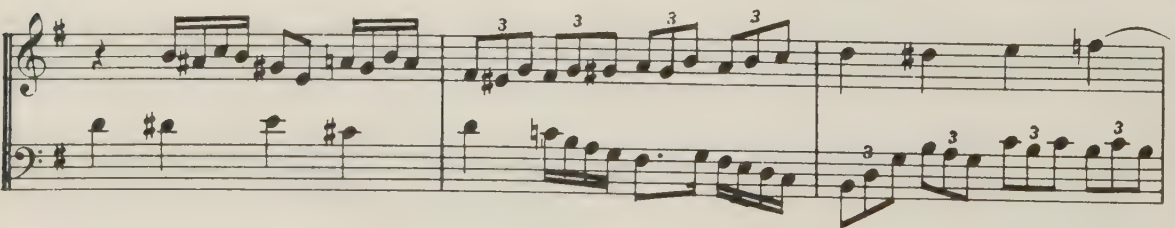
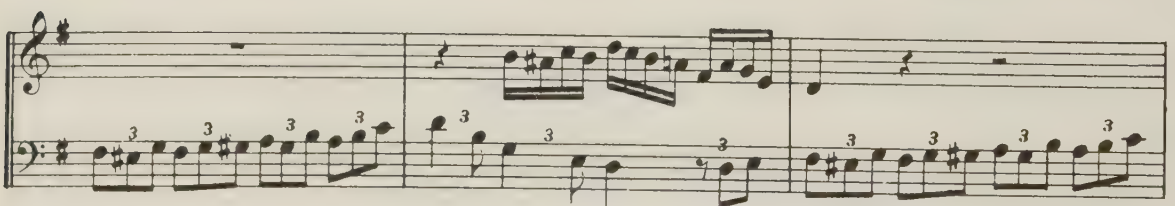
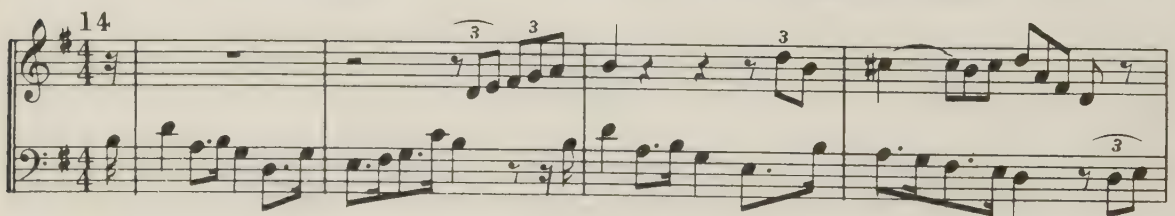
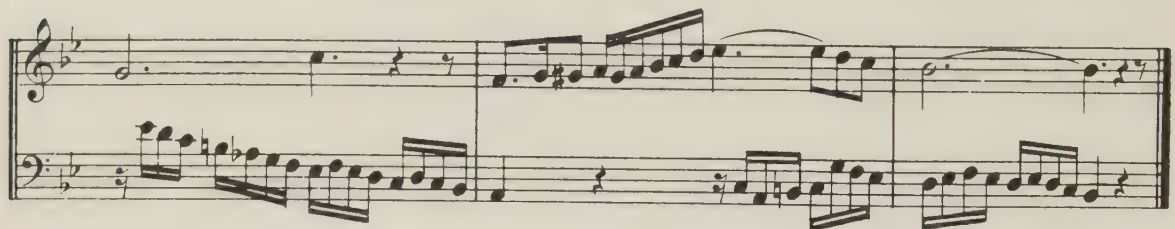
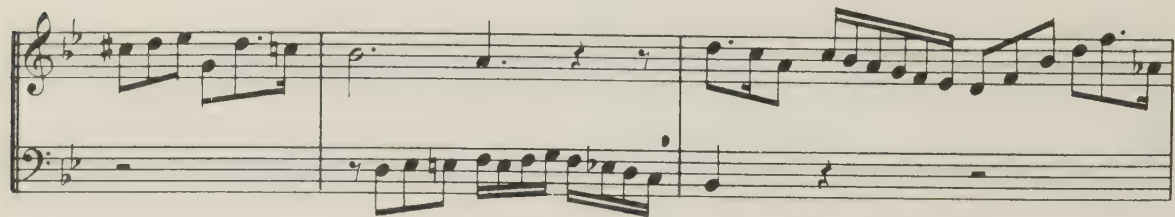
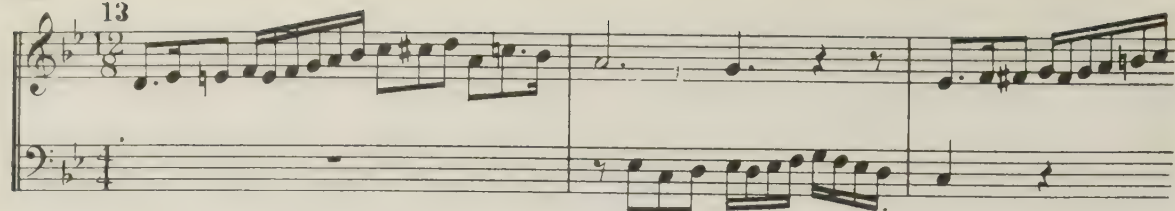
6

This page contains eight systems of musical notation for piano. The notation is written on grand staves, each with a treble and a bass clef. The key signature is F# for the first three systems and Bb for the remaining five. The time signature is 3/8 for the first two systems, 3/4 for the next three, and 4/4 for the last two. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The first system is marked with a '7' above the treble staff. The eighth system is marked with a '9' above the treble staff. The notation includes various musical symbols such as accidentals, slurs, and dynamic markings.

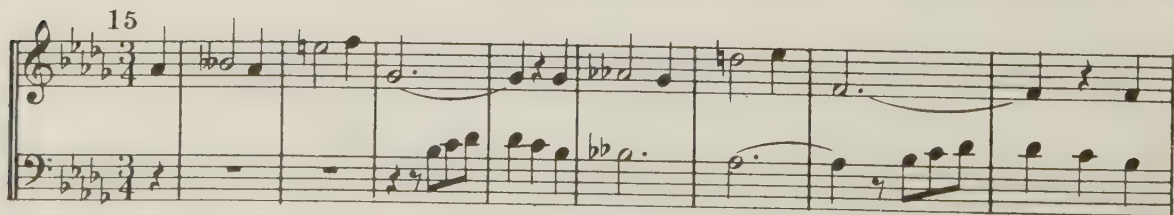


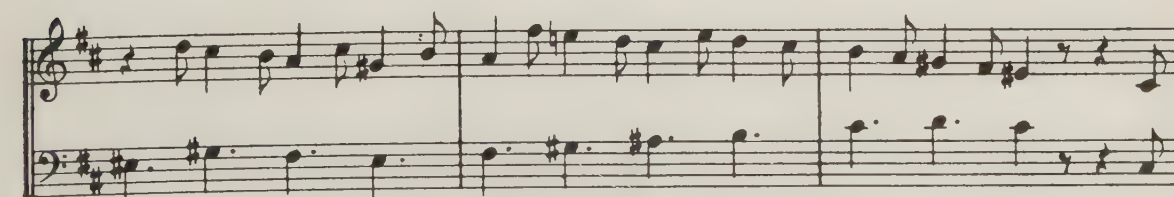
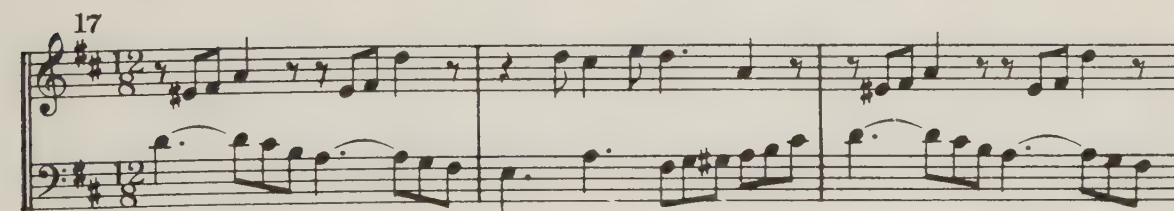
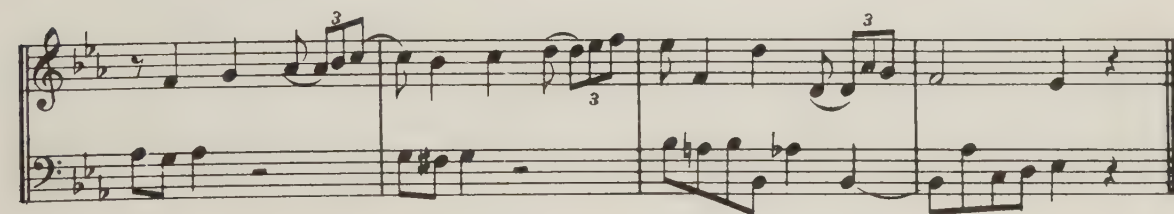
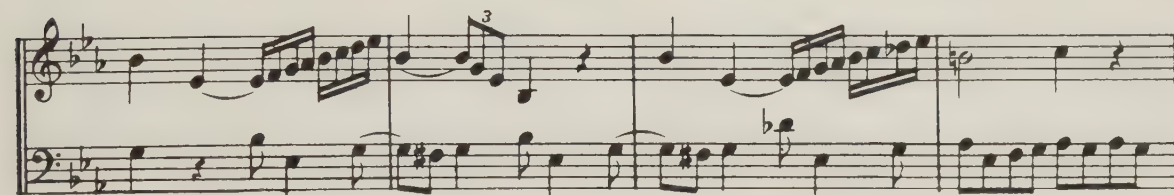
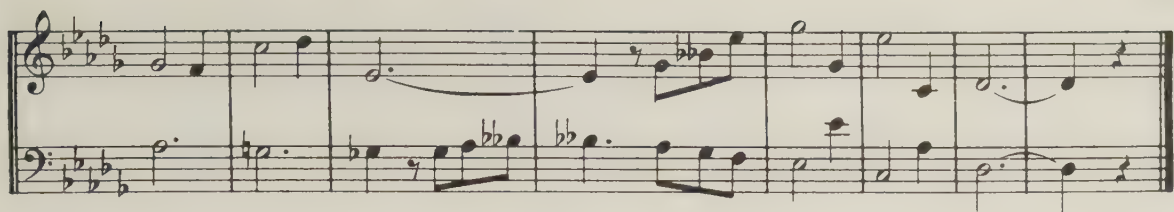


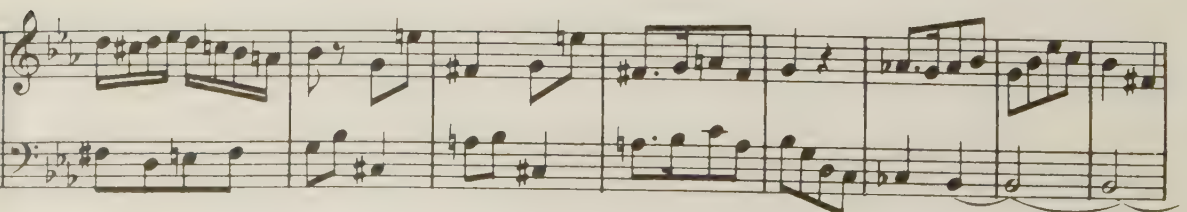
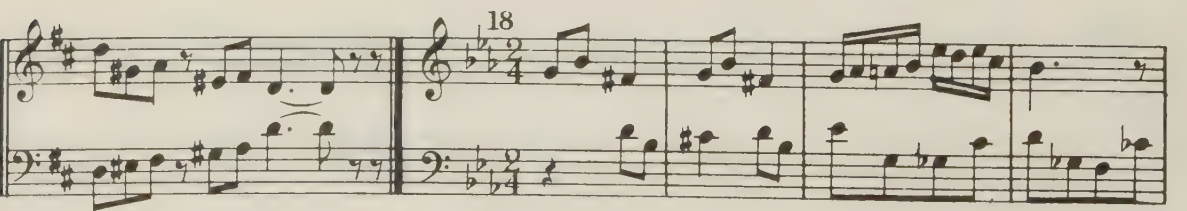
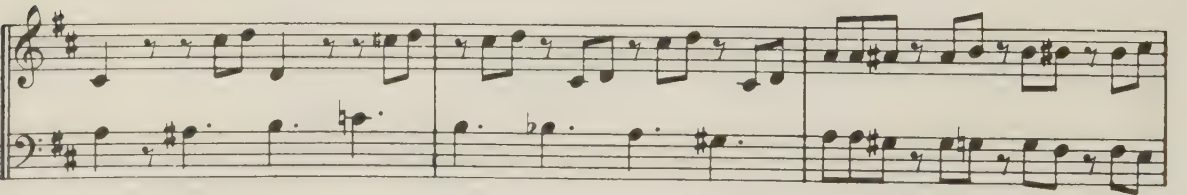
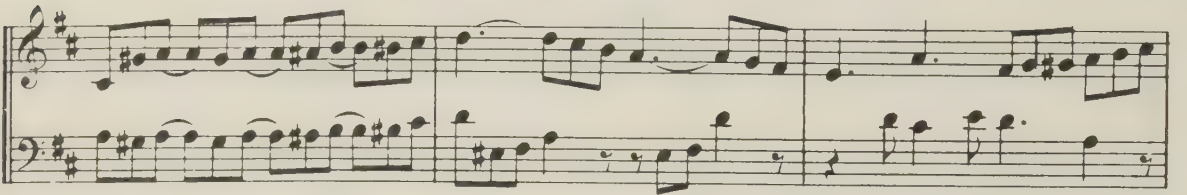
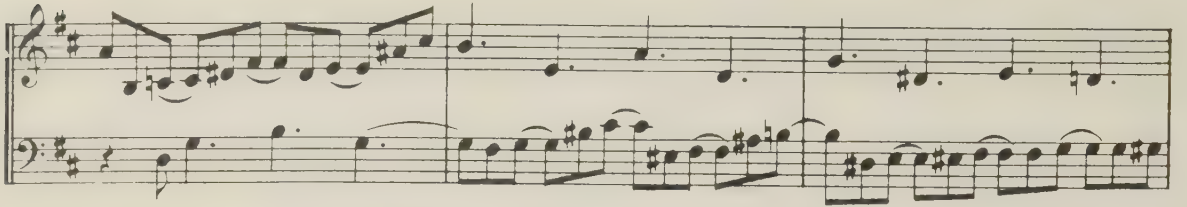
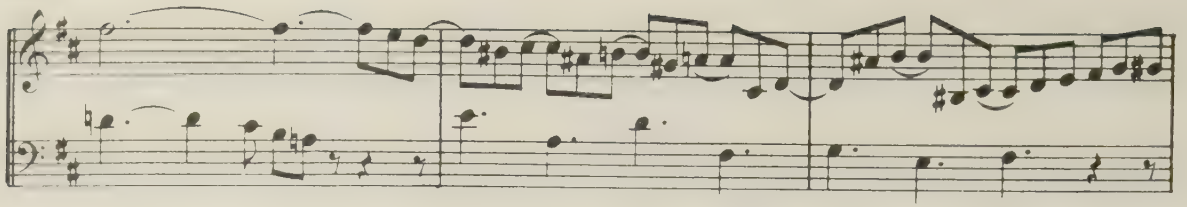
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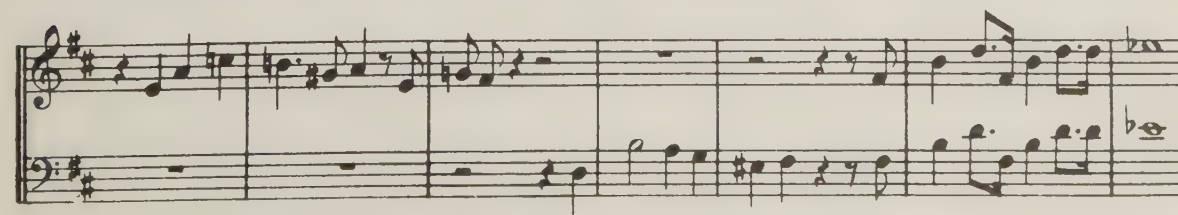
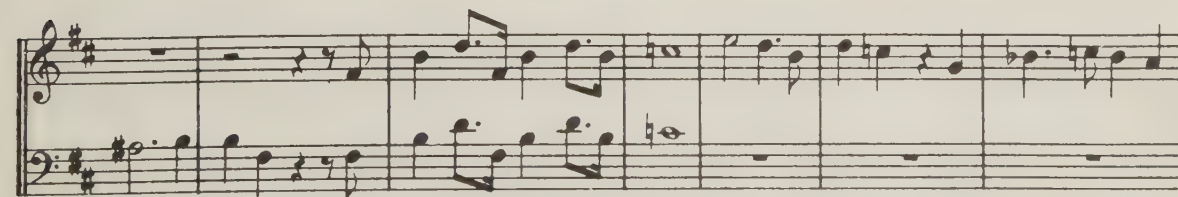
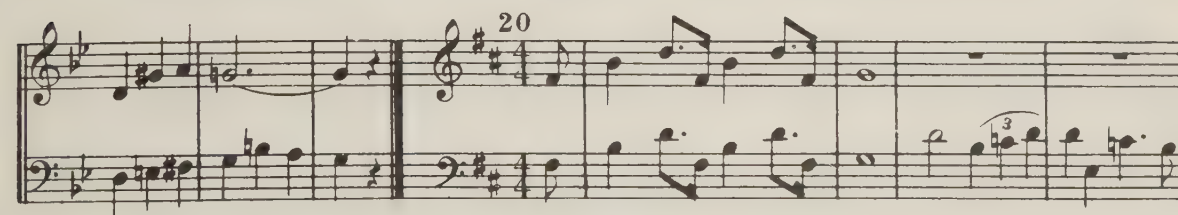
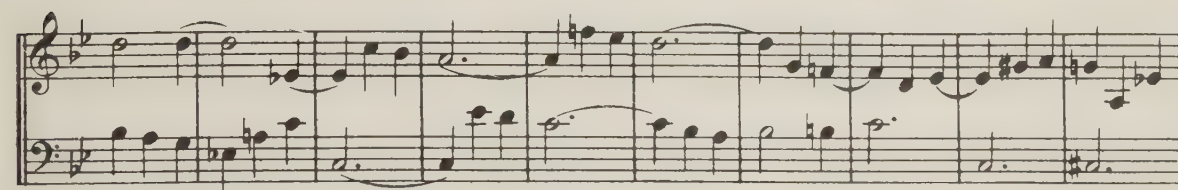
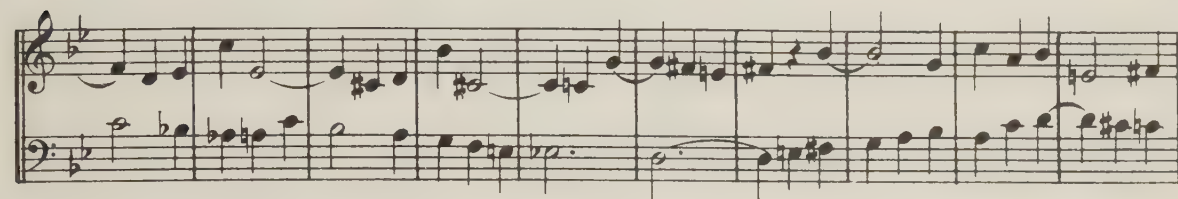
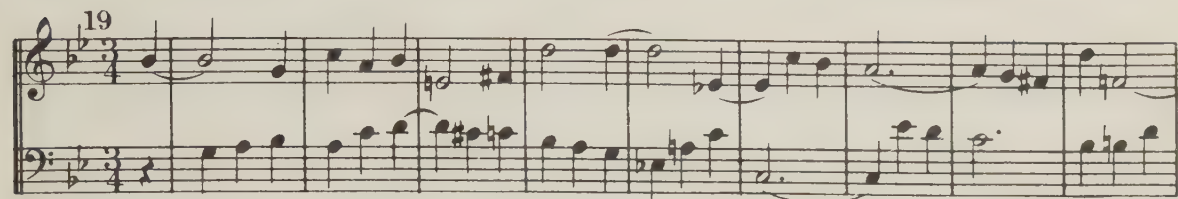
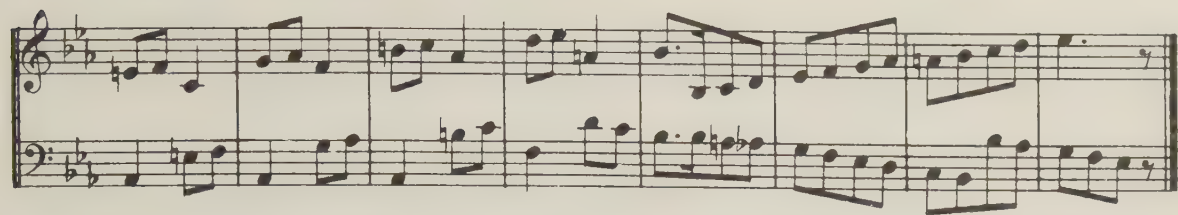
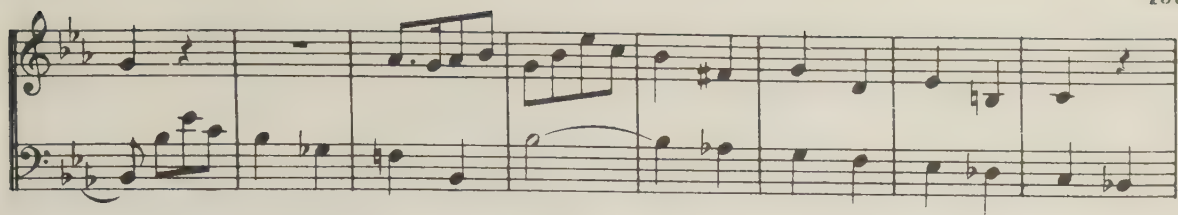


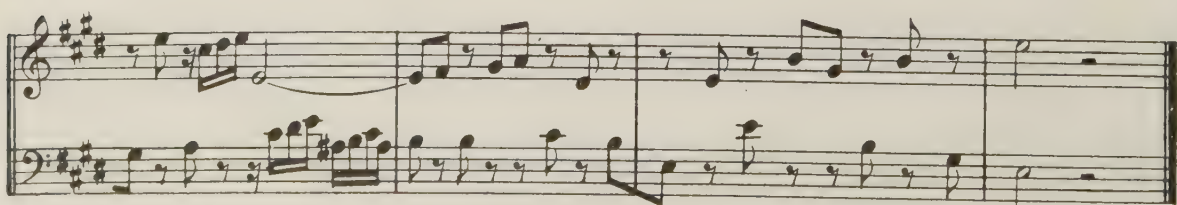
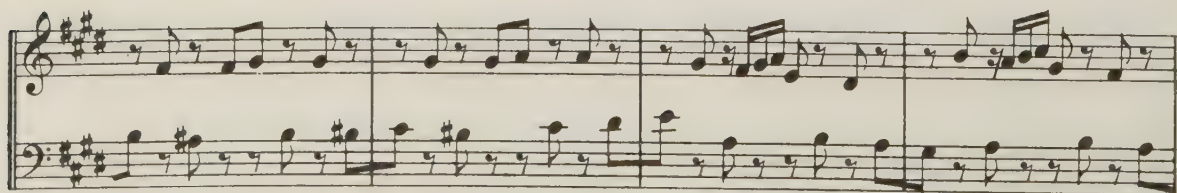
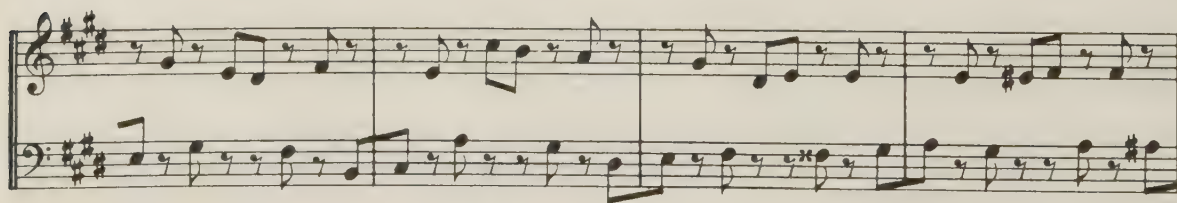
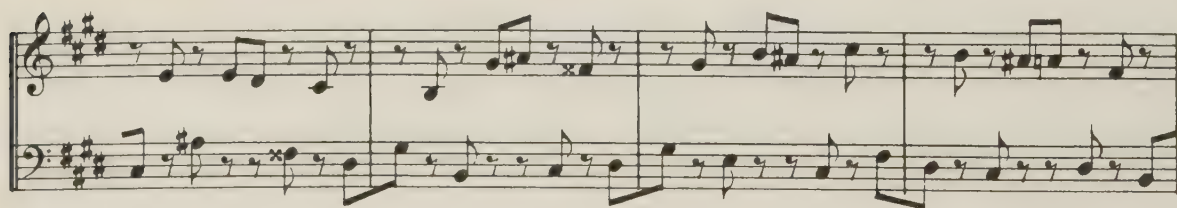
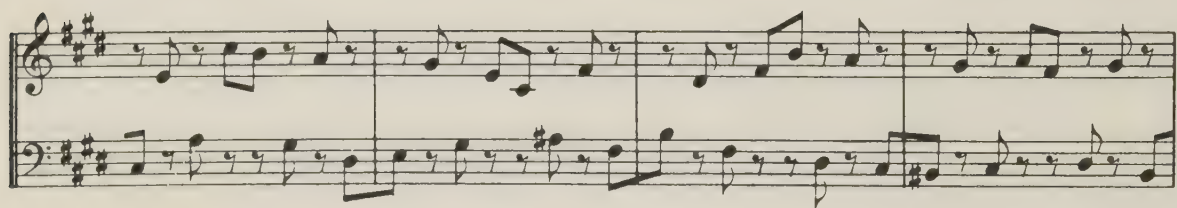
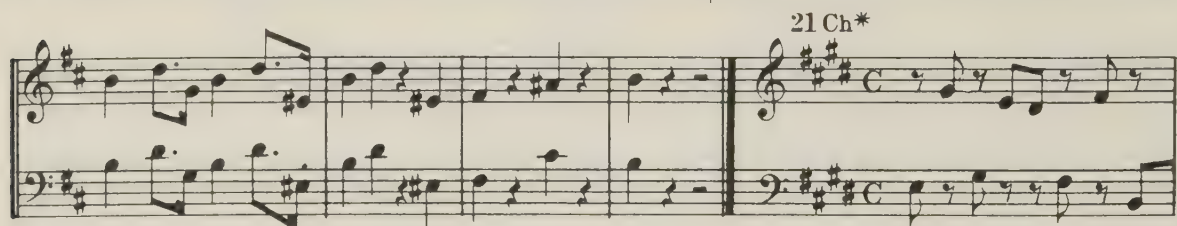
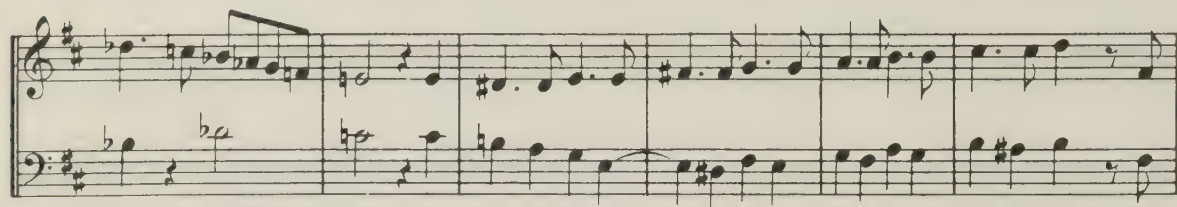
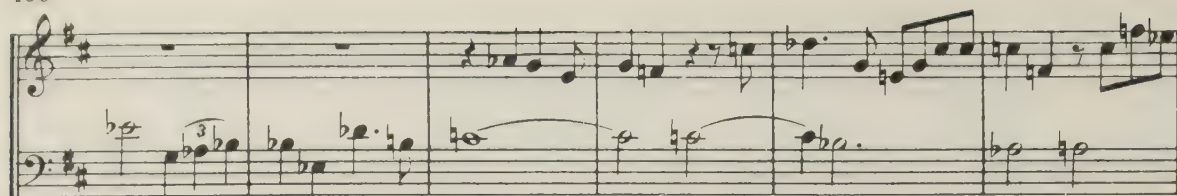
15











MELODIA - BOOK IV

NINTH SERIES

One-part exercises — Typical passages from early and recent composers, with text, of difficulty ranging from medium to great — Full exposition of chromatics which "deny" the signature — Arbitrary changes of tonality

1 Hn
Thy name

2 Hn
through - out the world. Springs up at

God's com-mand. Af-fright-ed fled Hell's spi-rits black in throngs

Down they sink in the deep a - byss To end - less night.

3 Mz
Hear our all ap-pal-ling vengeance, Tear Cre - a - tion's vault a - sund-er, Till its

wrath a might-ier thunder Hurl an - ni - hi - la - tion down. Hurl an - ni - hi -

4 Hd
la - tion down. A - - - men, A - - - men, A - - -

5 Mz
- - men. A - men, A - men, A - men, A - men. Since I'm my - self, Sirs,

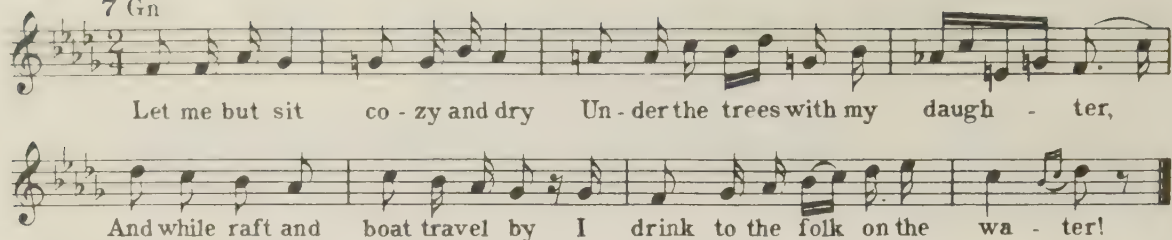
And not an - oth - er Spare me my lit - tle life To grow more

wise. Spare me my lit - tle life To grow more wise, To grow more wise, To grow more wise!

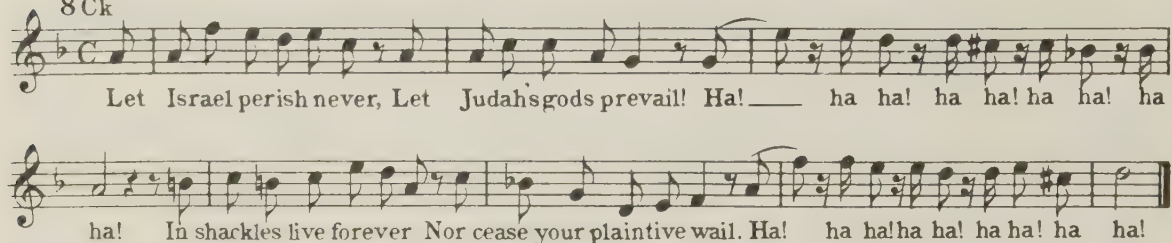
6 Mz
Thou bad'st me to thy supper. Host of mine, Host would I turn: And

wilt thou too, and wilt thou too, in thy turn, Come to my ban-quet?

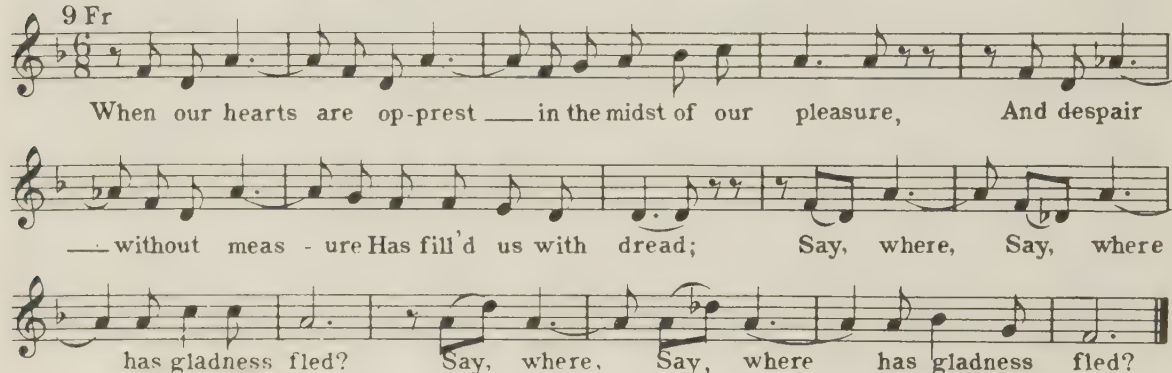
7 Gn



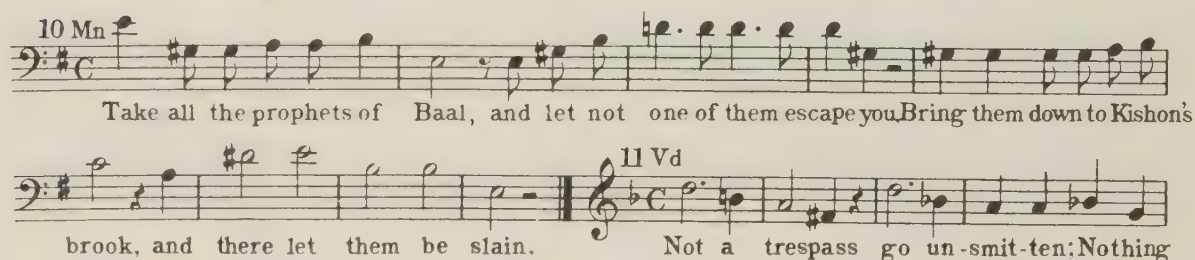
8 Ck



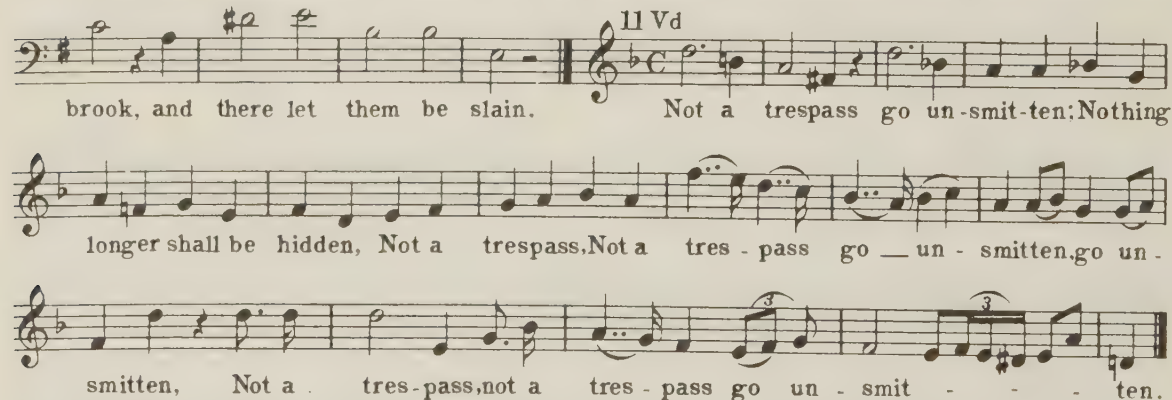
9 Fr



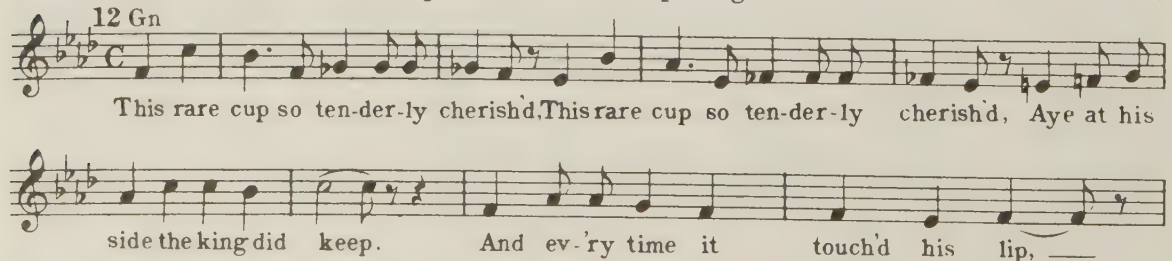
10 Mn



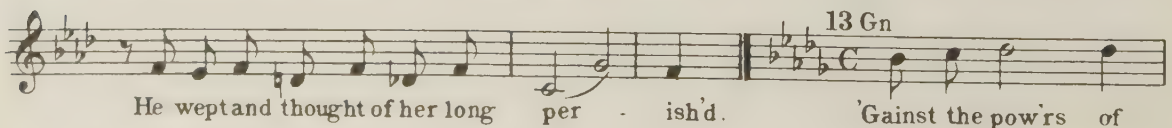
11 Vd

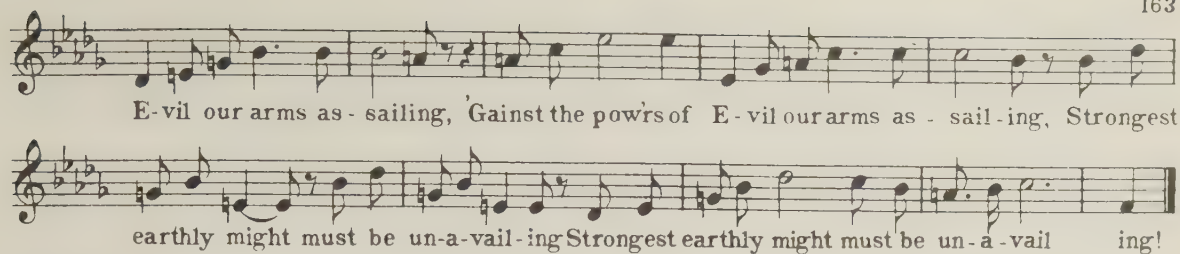


12 Gn



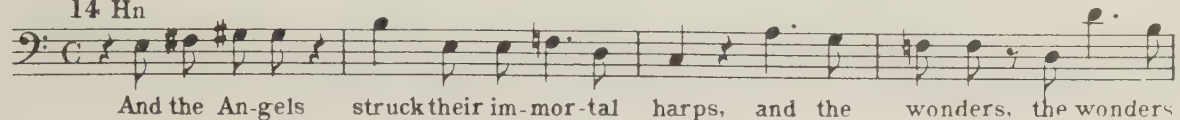
13 Gn





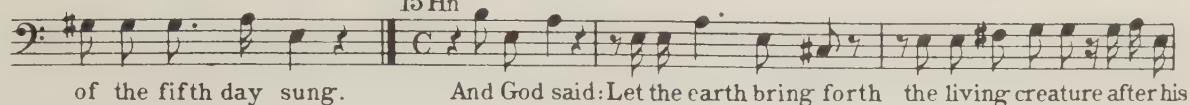
E-vil our arms as - sailing, 'Gainst the pow'rs of E - vil our arms as - sail-ing, Strongest
earthly might must be un-a-vail-ing Strongest earthly might must be un-a-vail ing!

14 Hn

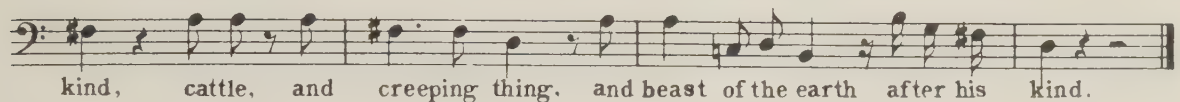


And the An-gels struck their im-mor-tal harps, and the wonders, the wonders

15 Hn

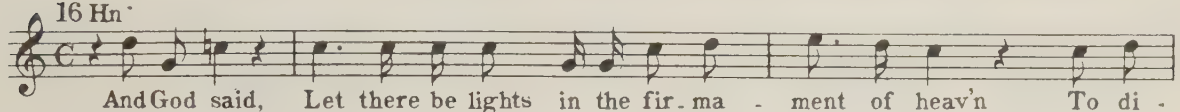


of the fifth day sung. And God said: Let the earth bring forth the living creature after his

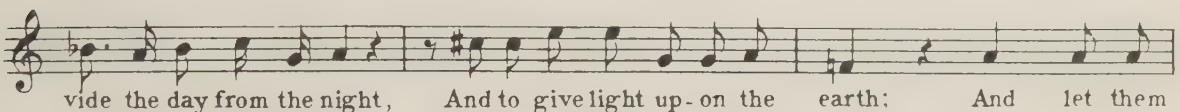


kind, cattle, and creeping thing, and beast of the earth after his kind.

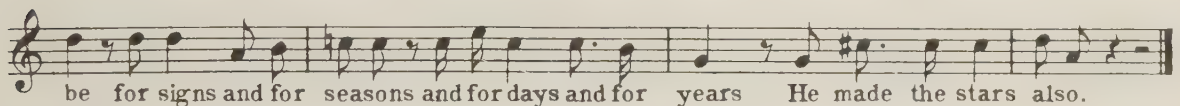
16 Hn



And God said, Let there be lights in the fir-ma - ment of heav'n To di -



vide the day from the night, And to give light up-on the earth: And let them

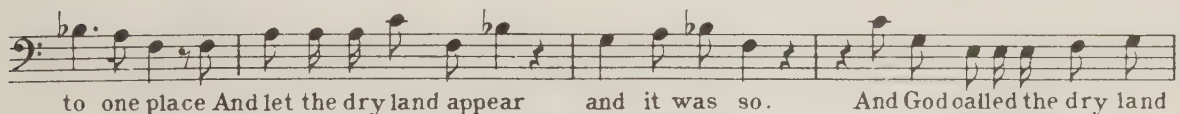


be for signs and for seasons and for days and for years He made the stars also.

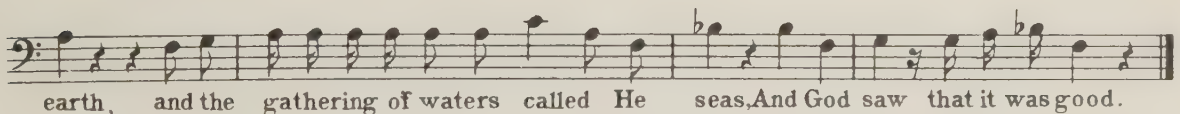
17 Hn



And God said, Let the wa-ters under the heavens be gath-er - ed to-geth - er un -

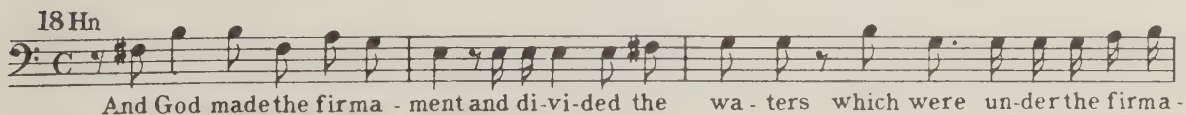


to one place And let the dry land appear and it was so. And God called the dry land

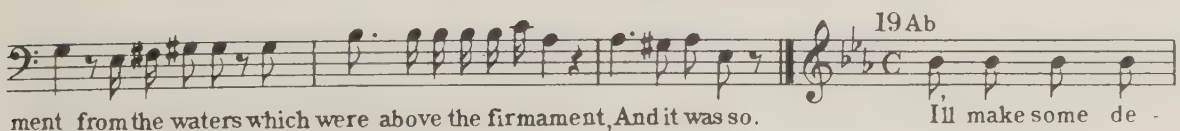


earth, and the gathering of waters called He seas, And God saw that it was good.

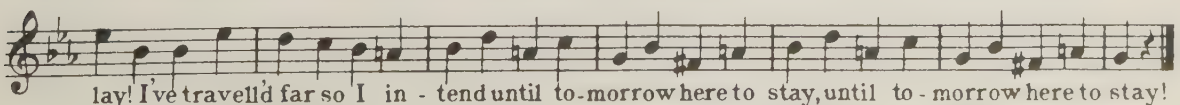
18 Hn



And God made the firma - ment and di-vi-ded the wa - ters which were un-der the firma -

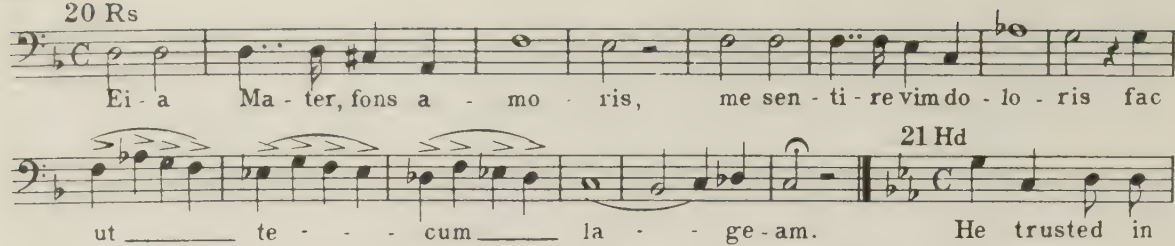


ment from the waters which were above the firmament, And it was so. 19 Ab I'll make some de -



lay! I've travel'd far so I in - tend until to-morrow here to stay, until to - morrow here to stay!

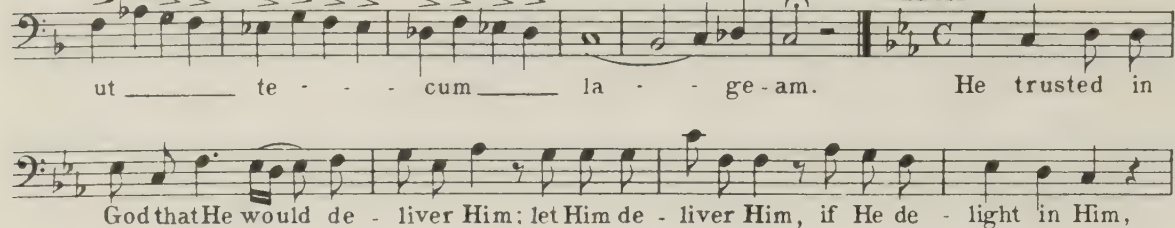
20 Rs



Ei - a Ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris fac

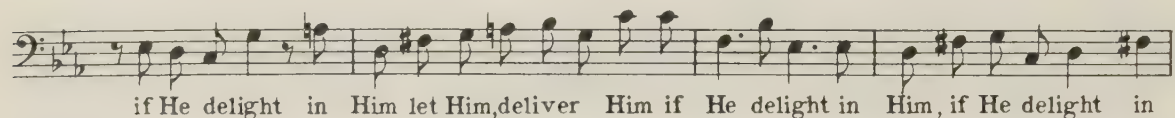
ut te - - - cum la - - - ge - am.

21 Hd



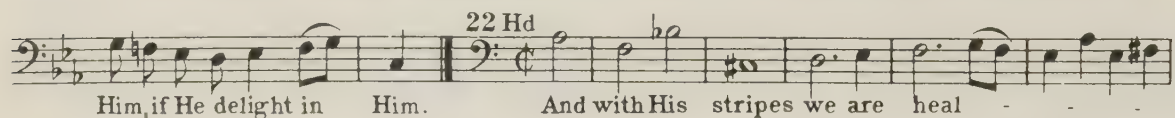
He trusted in

God that He would de - liver Him; let Him de - liver Him, if He de - light in Him,

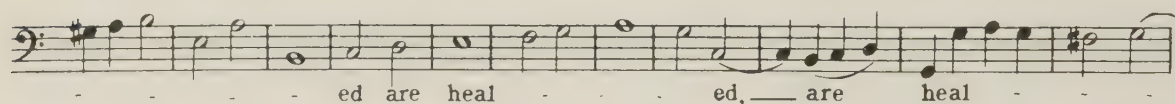


if He delight in Him let Him, deliver Him if He delight in Him, if He delight in

22 Hd

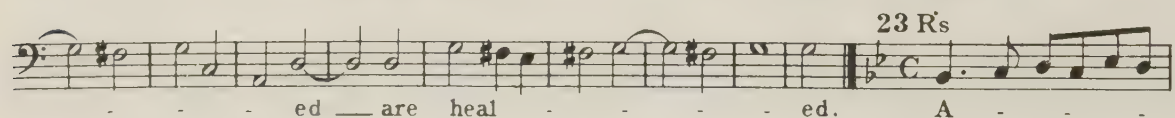


Him, if He delight in Him. And with His stripes we are heal - - -



- ed are heal - - - ed, - are heal - - -


23 Rs



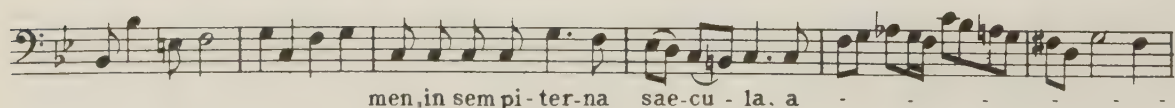
- ed - are heal - - - ed. A - - -



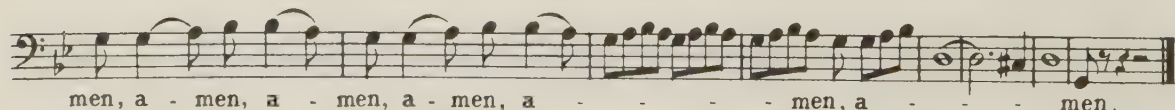
- men, A - - - men,



A - - - men, A - - - men, A - - -

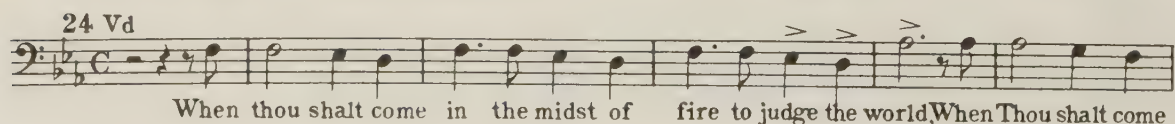


men, in semp - ter - na sae - cu - la. a - - -

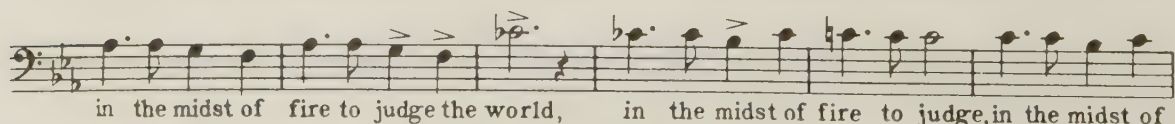


men, a - men, a - men, a - - - men, a - - - men.

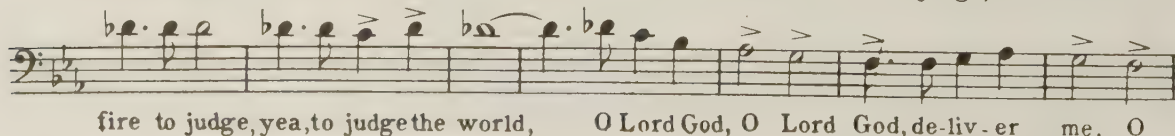
24 Vd



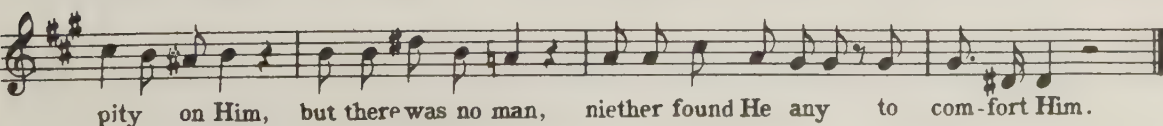
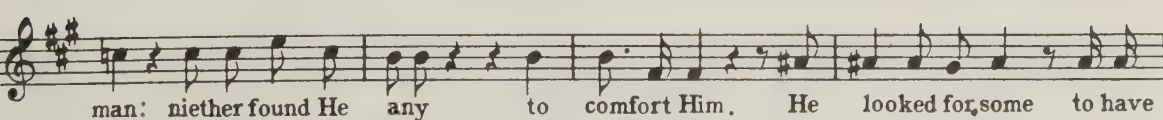
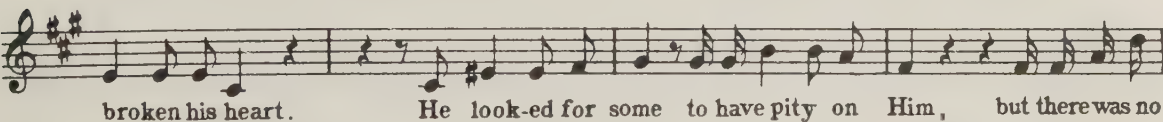
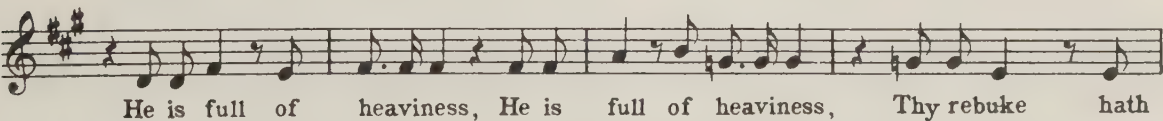
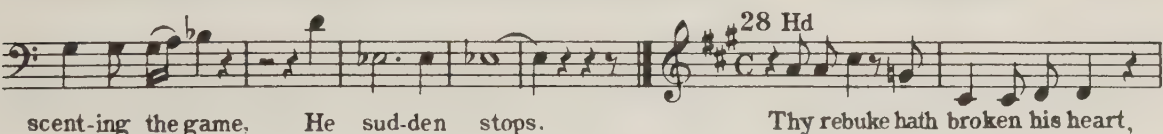
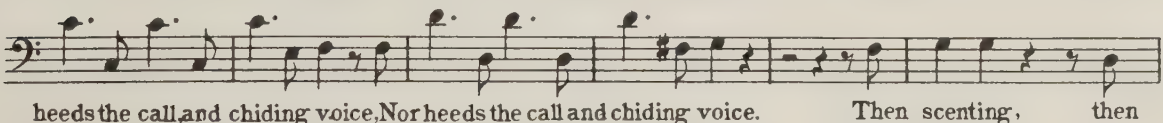
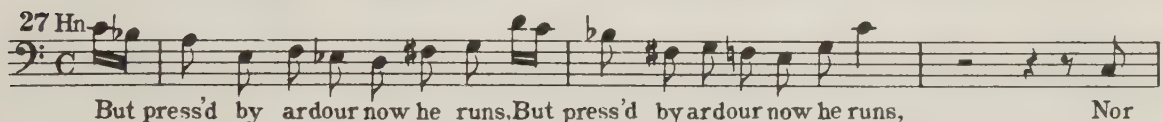
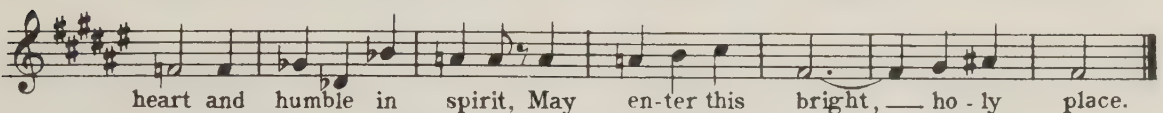
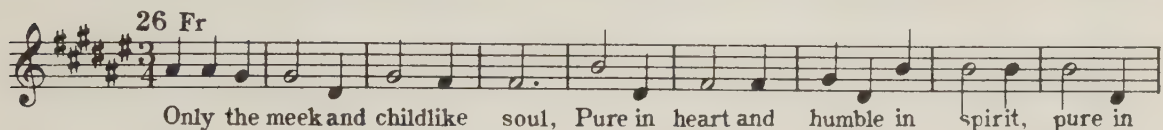
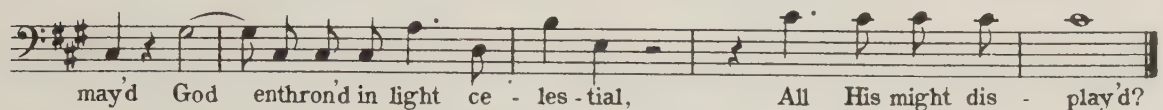
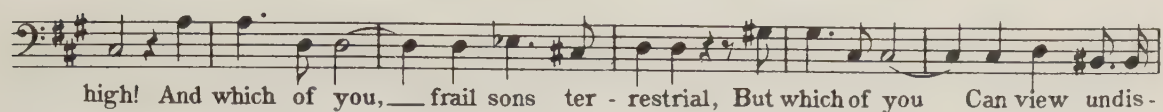
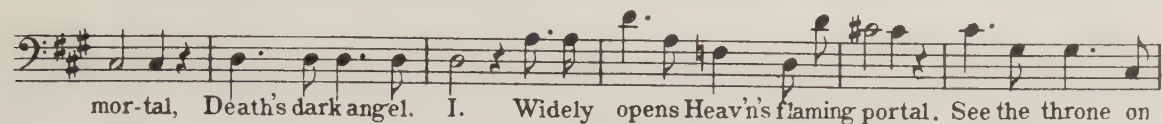
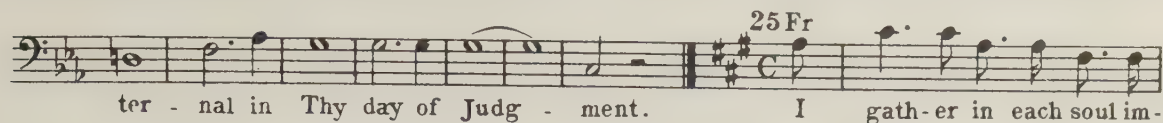
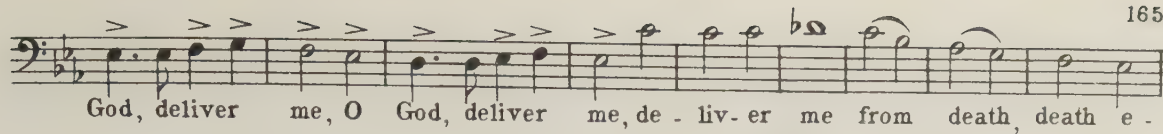
When thou shalt come in the midst of fire to judge the world, When Thou shalt come



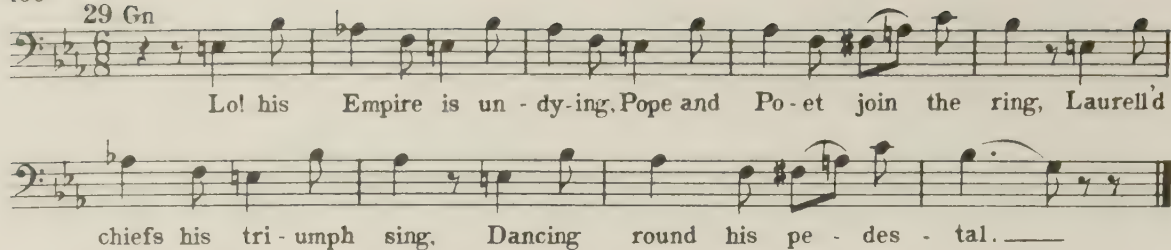
in the midst of fire to judge the world, in the midst of fire to judge, in the midst of



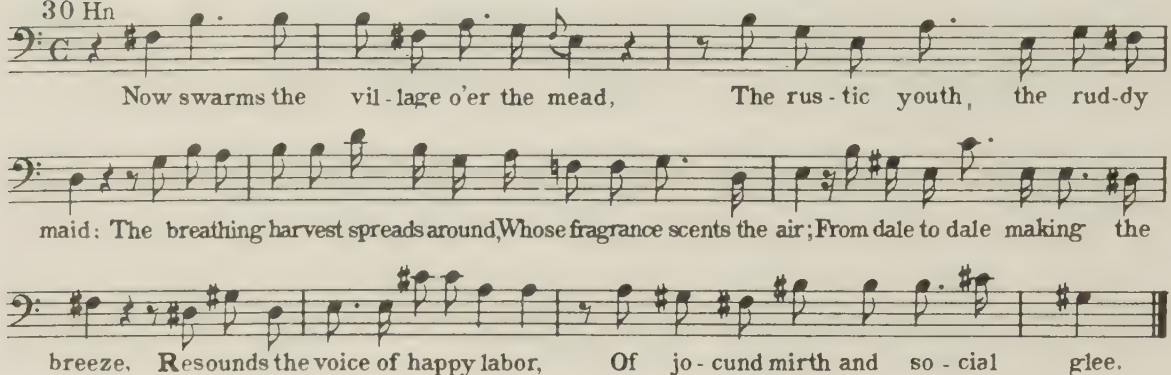
fire to judge, yea, to judge the world, O Lord God, O Lord God, de - liv - er me, O



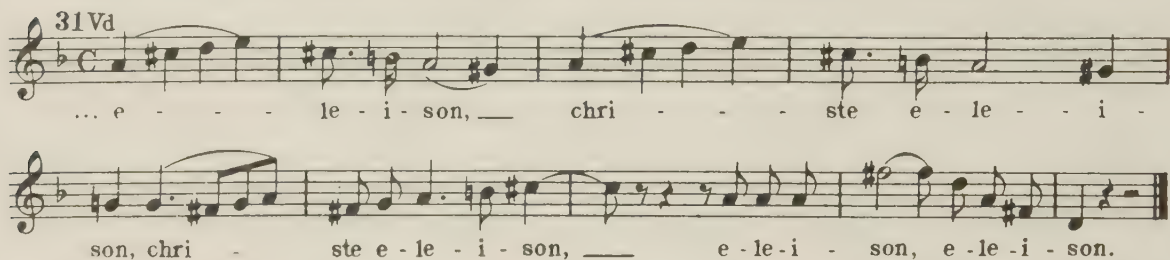
29 Gn



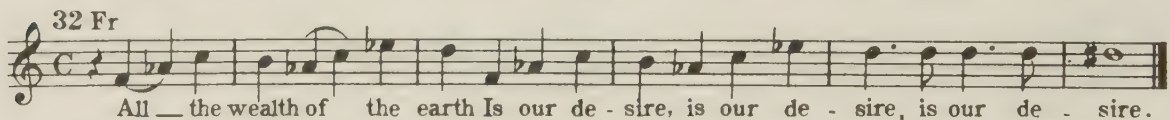
30 Hn



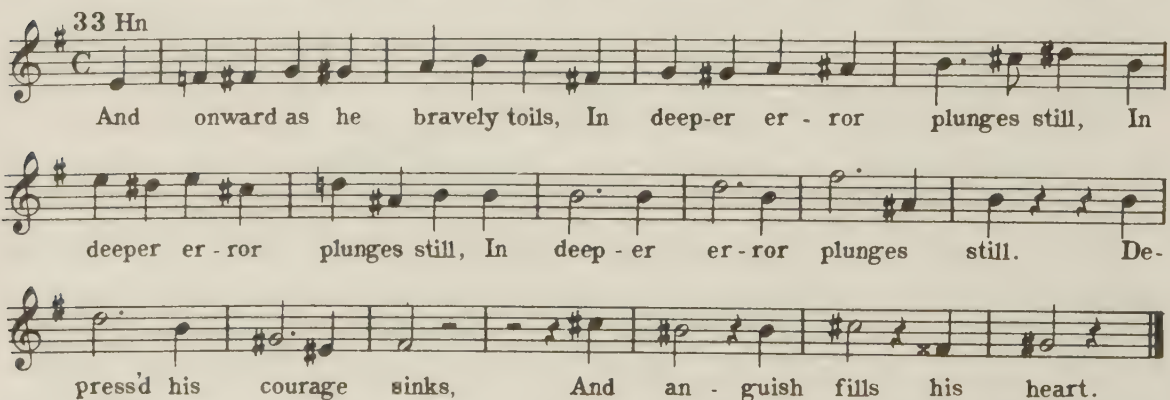
31 Va



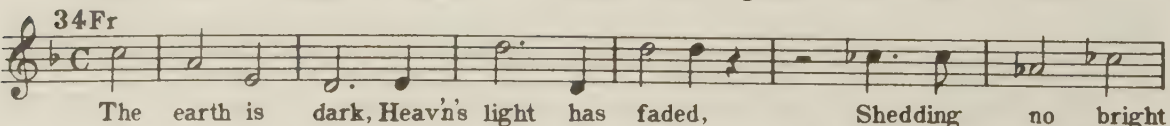
32 Fr



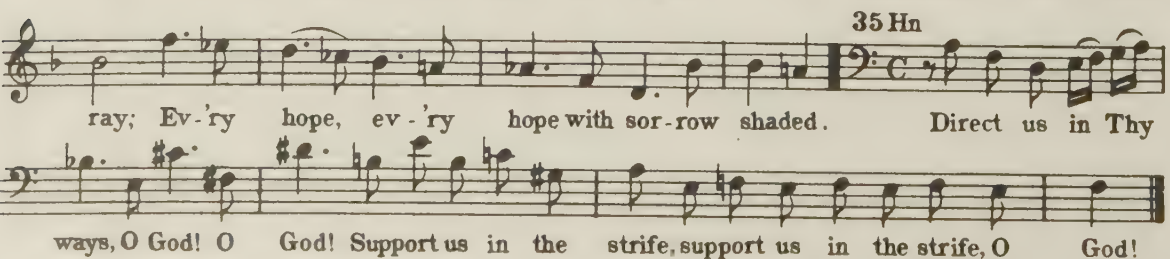
33 Hn



34 Fr



35 Hn



36 Fr



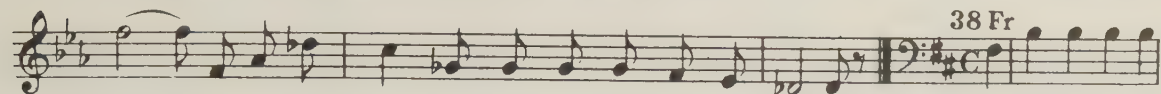
And as of yore, And as of yore See us kneeling, trembling, a - dor - ing,



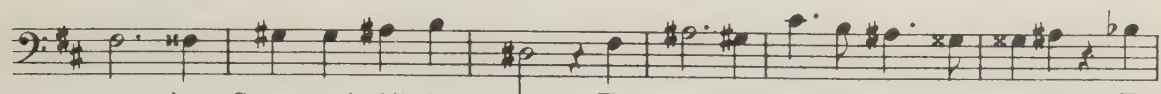
trembling, a - doring, Bow down once more.

37 Gn

And I, the



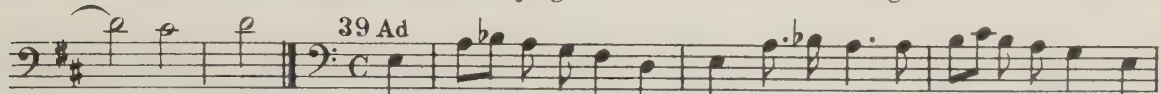
frail - est of the frail, Have most need of your for - giveness! The gods our offerings



spurning, Scorn each bit - ter cry; To souls all dark with doubts dis - maying, To



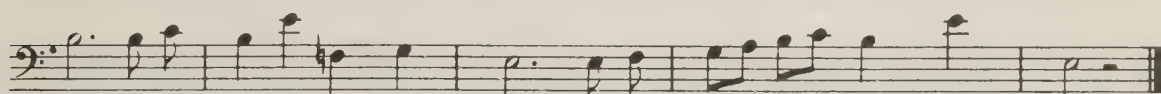
souls all dark with doubts dis - maying, O blessed Truth, light re - veal, O bless -



ed Truth! The skipper he blew a whiff from his pipe, the skipper he blew a



whiff from his pipe, the skipper he blew a whiff from his pipe And a scorn - ful laugh laughed

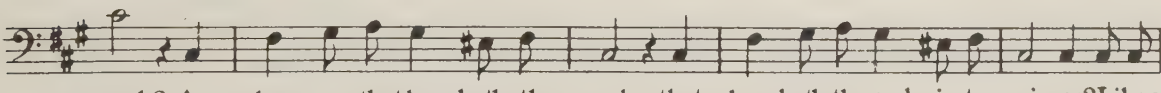


he, And a scornful laugh laughed he, And a scorn - ful laugh laughed he

40 Mn



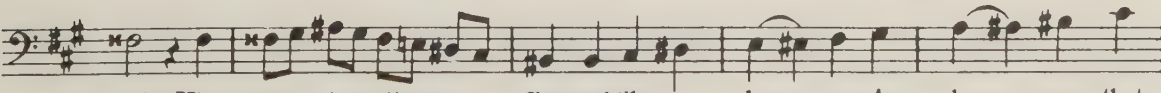
Is not his word like a fire? And like a ham - mer that break - eth the



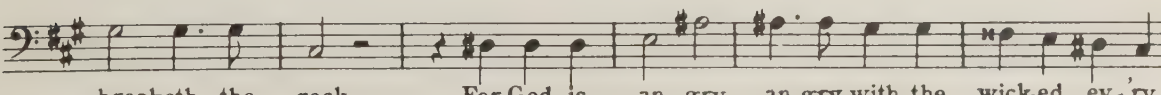
rock? A ham - mer that breaketh the rock, that breaketh the rock in - to pieces? Like a



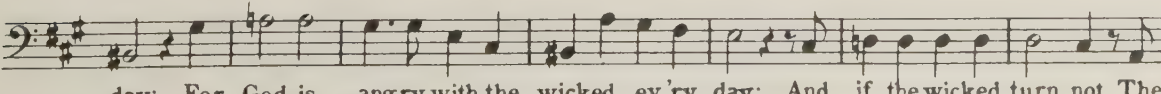
fire, like a fire, and like a ham - mer that break - eth, that break - eth the



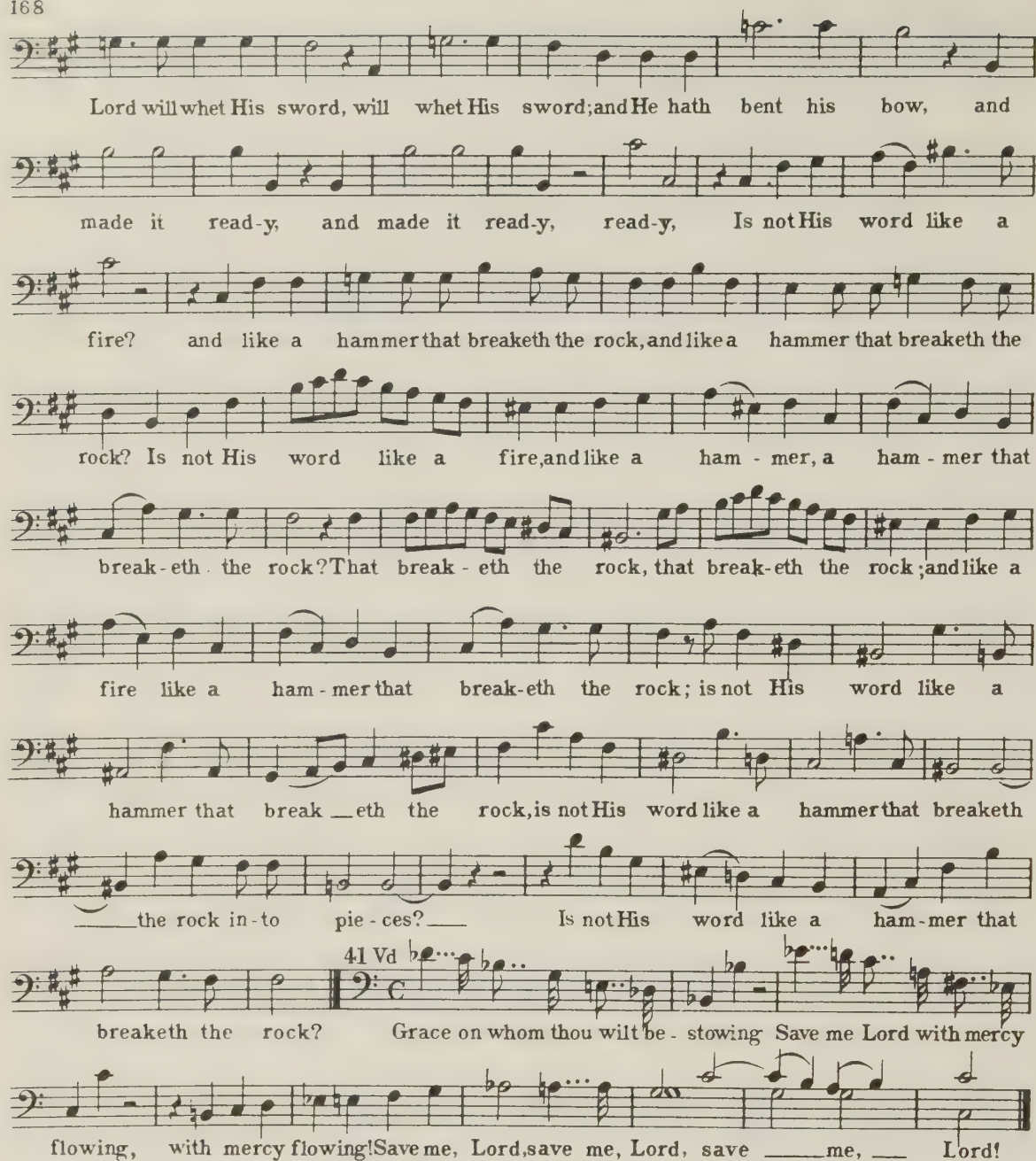
rock. His word is like a fire and like a ham - mer, A ham - mer that



breaketh the rock. For God is an - gry, an - gry with the wicked ev - ry

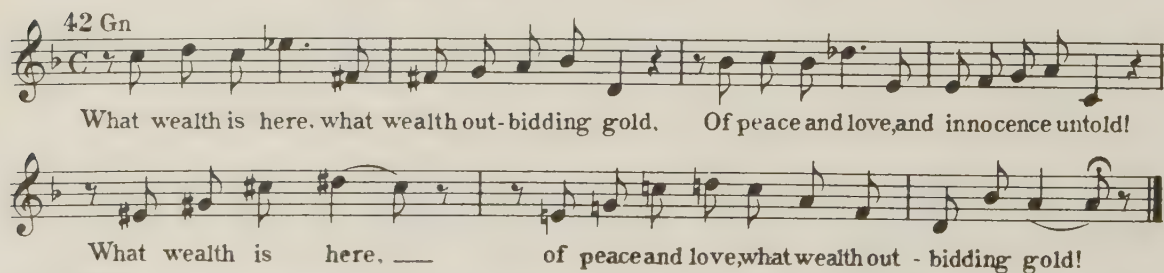


day; For God is angry with the wicked ev - ry day; And if the wicked turn not, The



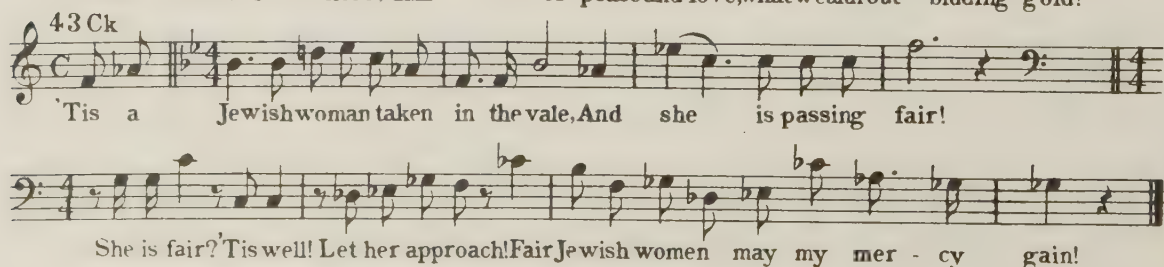
Lord will whet His sword, will whet His sword; and He hath bent his bow, and
made it read-y, and made it read-y, read-y, Is not His word like a
fire? and like a hammer that breaketh the rock, and like a hammer that breaketh the
rock? Is not His word like a fire, and like a ham-mer, a ham-mer that
break-eth the rock? That break-eth the rock, that break-eth the rock; and like a
fire like a ham-mer that break-eth the rock; is not His word like a
hammer that break-eth the rock, is not His word like a hammer that breaketh
the rock in-to pie-ces? Is not His word like a ham-mer that
breaketh the rock? Grace on whom thou wilt be-stow-ing Save me Lord with mercy
flowing, with mercy flowing! Save me, Lord, save me, Lord, save me, Lord!

42 Gn

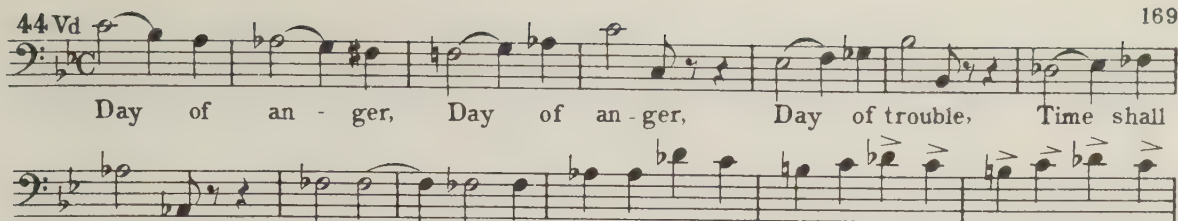


What wealth is here, what wealth out-bidding gold, Of peace and love, and innocence untold!
What wealth is here, of peace and love, what wealth out-bidding gold!

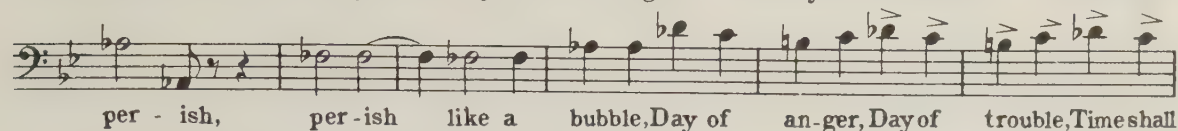
43 Ck



'Tis a Jewish woman taken in the vale, And she is passing fair!
She is fair? 'Tis well! Let her approach! Fair Jewish women may my mer-cy gain!



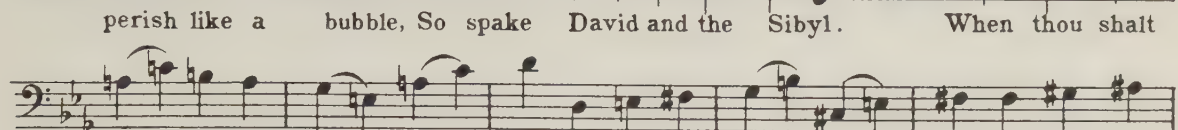
Day of an - ger, Day of an - ger, Day of trouble, Time shall



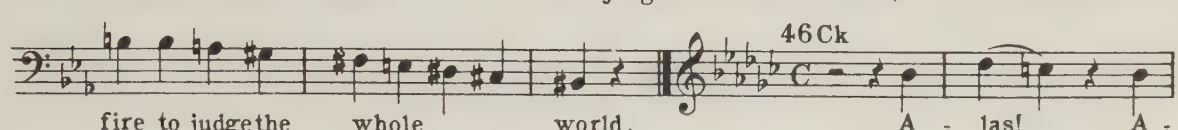
per - ish, per - ish like a bubble, Day of an - ger, Day of trouble, Time shall



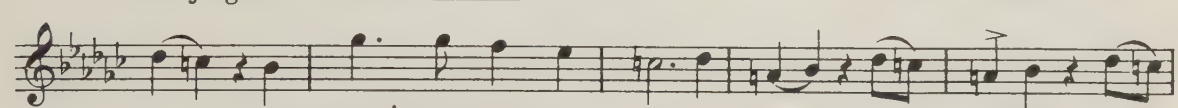
perish like a bubble, So spake David and the Sibyl. When thou shalt



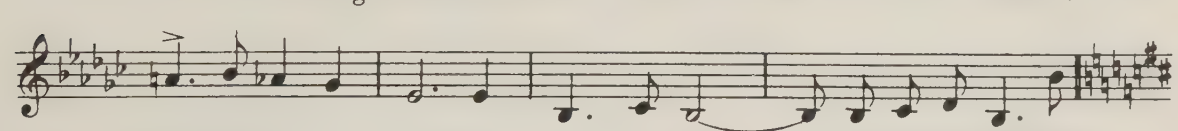
come in the midst of fire to judge the whole world, in the midst of



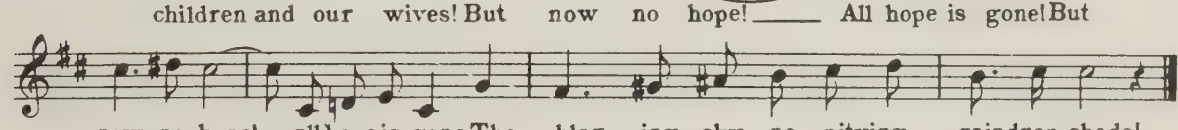
fire to judge the whole world. A - las! A -



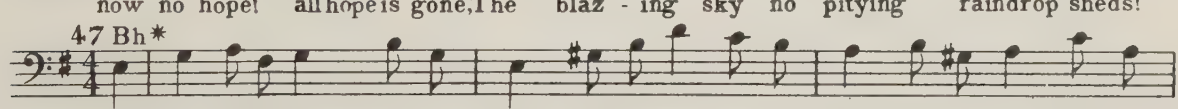
las! Thou might'st have saved our lives! A las! our children, our



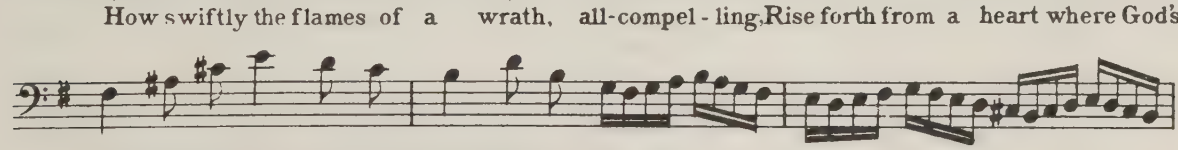
children and our wives! But now no hope! All hope is gone! But



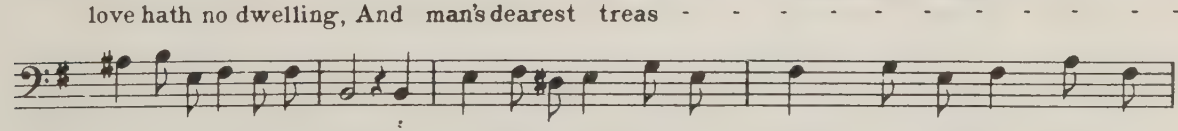
now no hope! all hope is gone, The blaz - ing sky no pitying raindrop sheds!



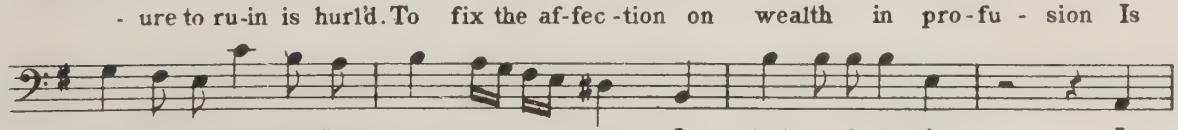
How swiftly the flames of a wrath, all-compel - ling, Rise forth from a heart where God's



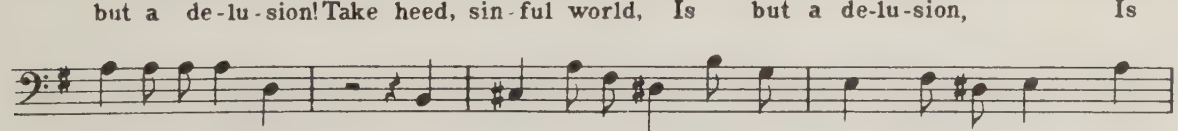
love hath no dwelling, And man's dearest treas - - - - -



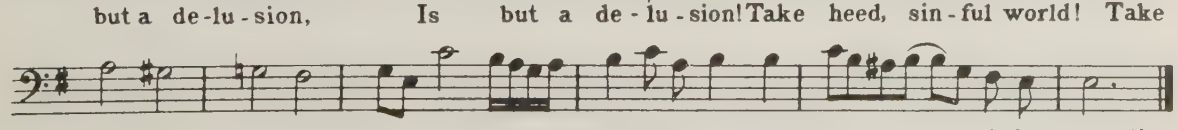
- ure to ru - in is hurl'd. To fix the af - fec - tion on wealth in pro - fu - sion Is



but a de - lu - sion! Take heed, sin - ful world, Is but a de - lu - sion, Is

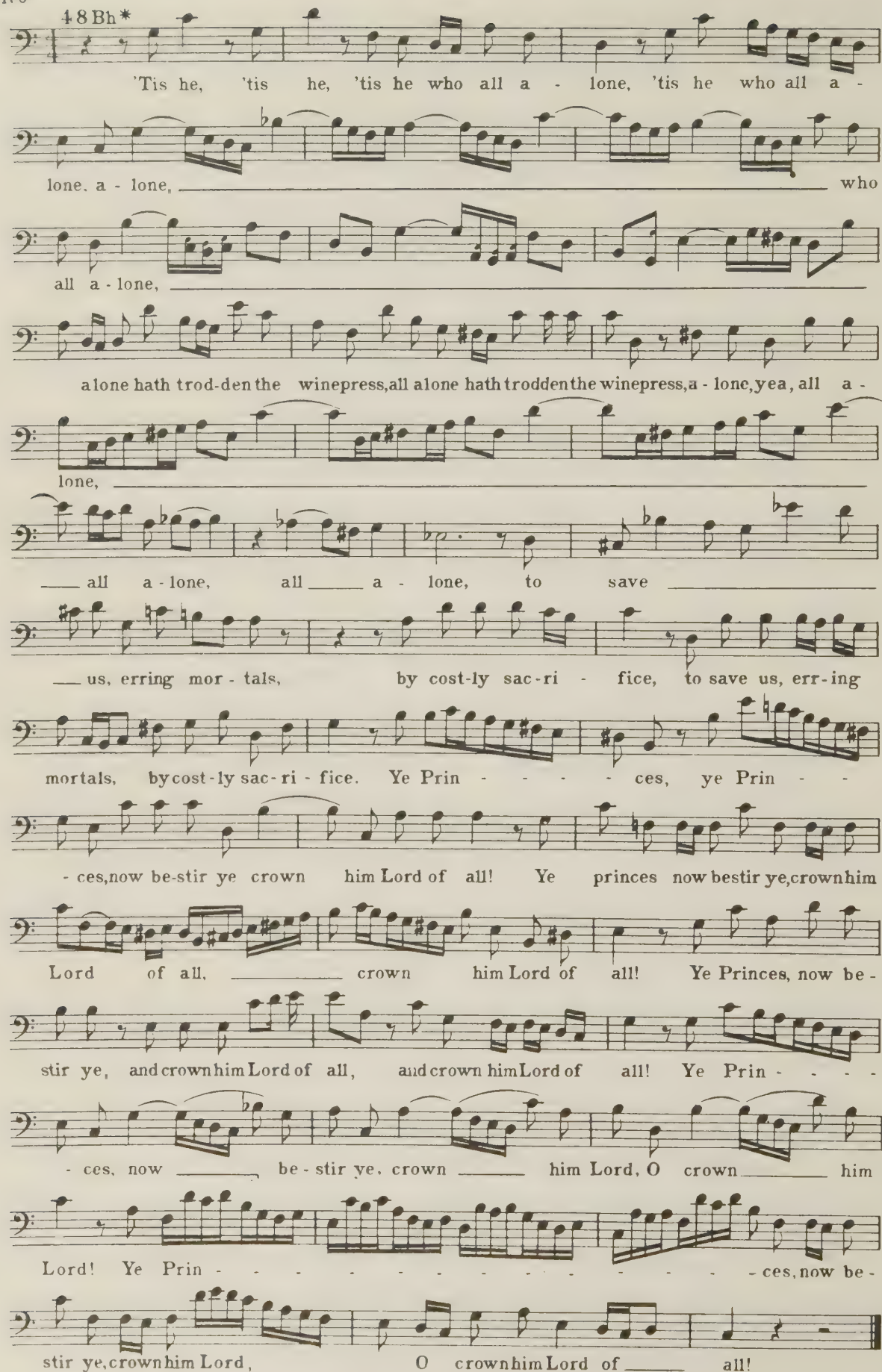


but a de - lu - sion, Is but a de - lu - sion! Take heed, sin - ful world! Take



heed, sinful world, take heed, sinful world!

48 Bh*



'Tis he, 'tis he, 'tis he who all a - lone, 'tis he who all a - lone. a - lone, who all a - lone, alone hath trod-den the winepress, all alone hath trodden the winepress, a - lone, yea, all a - lone, all a - lone, to save us, erring mor - tals, by cost-ly sac-ri - fice, to save us, err-ing mortals, by cost-ly sac-ri - fice. Ye Prin - ces, ye Prin - ces, now be-stir ye crown him Lord of all! Ye princes now bestir ye, crown him Lord of all, crown him Lord of all! Ye Princes, now be - stir ye, and crown him Lord of all, and crown him Lord of all! Ye Prin - ces, now be - stir ye, crown him Lord, O crown him Lord! Ye Prin - ces, now be - stir ye, crown him Lord, O crown him Lord of all!

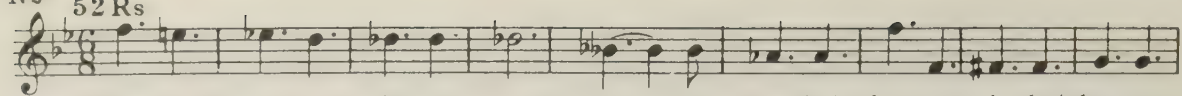
In vis - - ion I be - hold, In vis - - - ion I be -
 hold how he, at God's right hand, with lightnings, smites the foe, how he, at God's right hand, with lightnings smites the
 foe! In vis - - - ion I be - hold, in vis - - - - ion I be -
 hold, how he, at God's right hand, _____ with lightnings smites the
 foe, _____ to free his faith - ful peo -
 ple from wast - ing care and woe, from wast - ing care and woe,
 to free his faithful peo - ple from wast - - - - ing care and woe. I
 stand here by the way, and lift my yearn - ing eyes. O
 Lord in heav'n a - bove re - ceive my sac - - - - -

50 Be

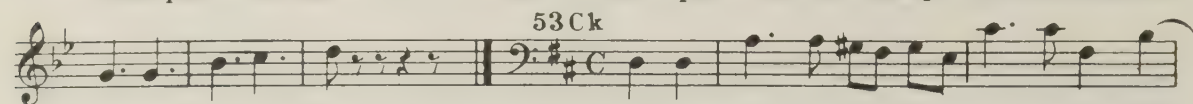
- - - ri - - - fice! In - car - na - te fiend, what wilt thou now?
 What is thy plan, what is thy plan of dire de - struction?

51 Ck

Not as the Con - queror comes, They the true hearted came, Not with the roll of the
 stirring drums And the trumpet that sings of fame; Not as the fly - ing came in si - lence and in
 fear, They shook the gloom with their hymns of loft - y cheer.

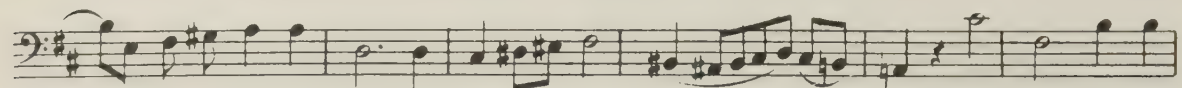


Dum pen - de - bat Fi - li - us, dum pen - de - bat, dum pe - de - bat, dum pen -

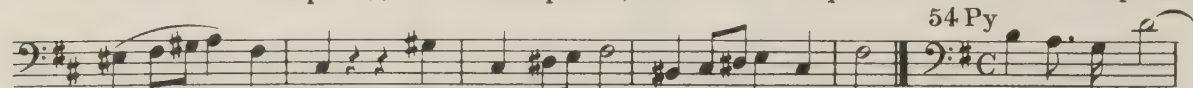


de bat Fi li - us.

They have left unstain'd what there they found Free -



- - dom to worship God, to wor - ship God, wor - ship God, to wor - ship, to

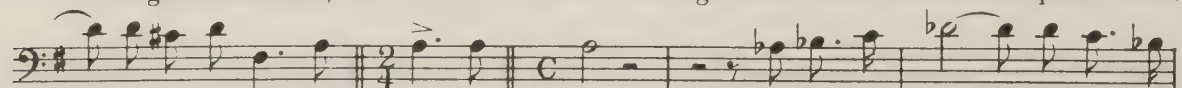


wor - ship God, to wor - - - ship God.

Mu - sic the fierc -

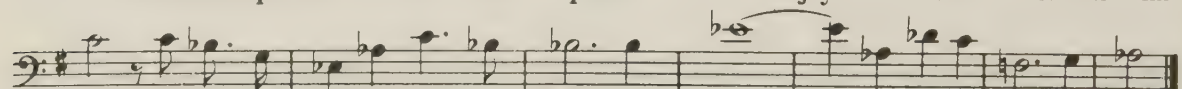


- est grief can charm, And fate's se ver - est rage disarm. Music can sof - ten pain to ease,



— And make despair and mad - ness please.

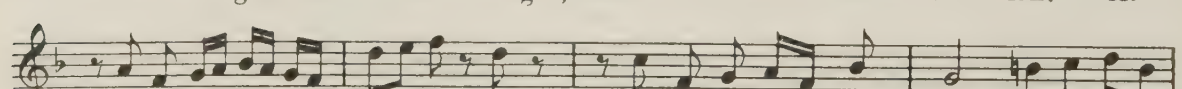
Our joys be - low it can im -



prove, And an - te - date our bliss a - bove, and an - - te - date our bliss a - bove.



At a ges - ture of his fin - ger, man's de - vi - ces halt and fail. At



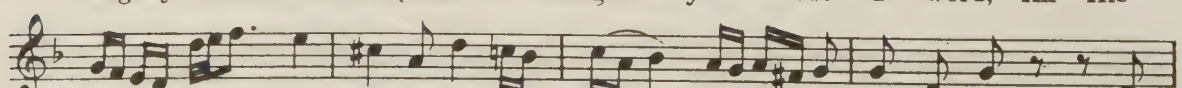
a gesture of his fin - ger, man's de - vi - ces halt and fail Pow'r and



pride can - not a - vail, — pride cannot a - vail. Speaks th'Al -



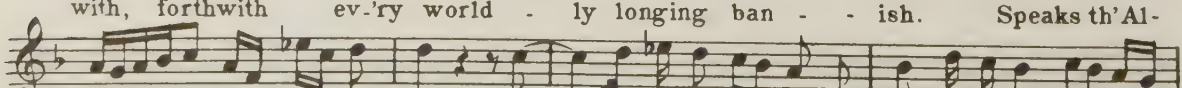
might - y but a word, speaks th'Almight - y but a word, All His



foes in rage, must vanish, Ye that have His message heard, Forthwith, forth -



with, forthwith ev'ry world - ly longing ban - - ish. Speaks th'Al -



might - y but a word, speaks th'Almighty but a word, but a word All his

foes, in rage, must van - ish. Ye who have His message heard, Ye
 who have His message heard, Ev - 'ry worldly longing ban - ish. De -
 po - - - - su - it, de - po - - - - su - it, po -
 ten - - - - tes de se - - - - de et ex - al - ta - - -
 - - - - vit hu - mi -
 les. De - po - - - - su - it, de - po - - - -
 - su - it po - ten - - - - tes de se - - - - de et
 ex - al - ta - - - - vit, et ex - al -
 tavit hu - mi - les, — et ex - al - ta - - - - vit hu - mi - les.

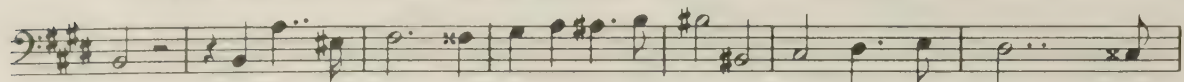
57 Wg

Thro' waves that rage, and winds that blus - ter, O - ver the wat - ry waste I rove; What
 respite? That I cannot tell thee, Scarce do I count how seasons move. I can - not name,
 name, Shouldst thou de - mand it. The man - y seas I've wander'd o'er: The shore a -
 lone my heart doth long for, Ne'er shall I reach, my na - tive shore! The shore a -
 lone my heart doth long for, Ne'er shall I reach, my na - tive shore!

58 Wg



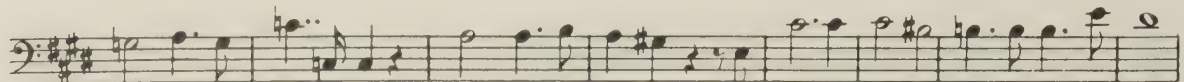
Out from the depth of darkness gazing upward, Sore have I long'd a love like hers to



gain: A beating heart was left me, for my torment, That I might still a -



wake to all my pain! This quenchless flame I feel within me burn - ing,

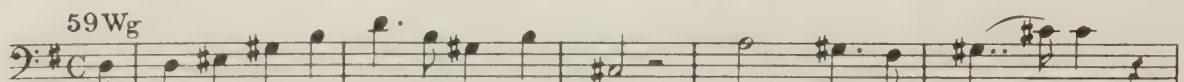


Can I, un - happy one, love dare to call it? Ah no! It is but longing for re - lease,

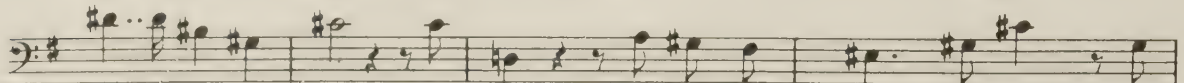


That I thro' such an angel might have peace, that I thro' such an angel might have peace!

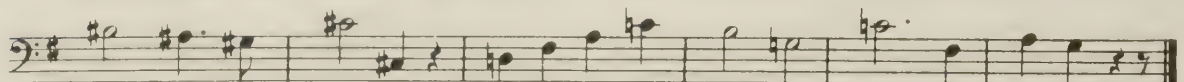
59 Wg



A store of rarest treasures shalt thou see, pearls rich and cost - ly.



stones beyond com - pare. Be - hold, and so con - vince thyself how



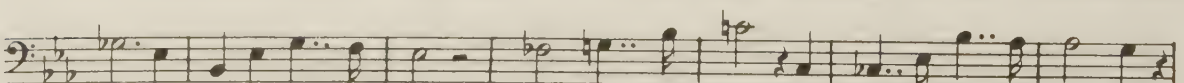
great is their val - ue. All these for a friend - ly roof I give thee.



Thee I be - seech, Kind angels sent from heav - en, Thou, who for me didst



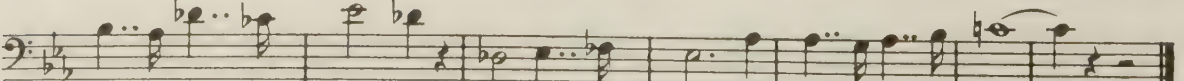
win un - look'd for grace. Was there a fruitless hope to mock me giv - en, When thou didst



show me how to find re - lease? Thee I be - seech, Kind an - gels sent from heaven,



Thou who for me didst win un - look'd for grace; Was there a fruit - less

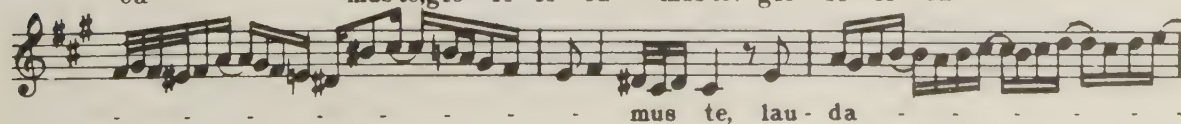
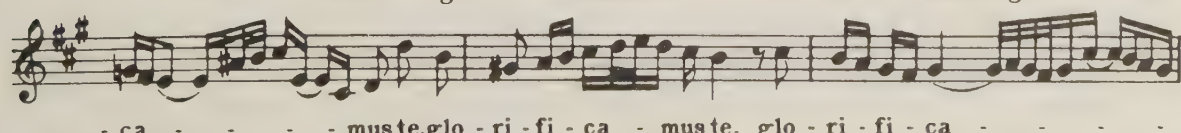
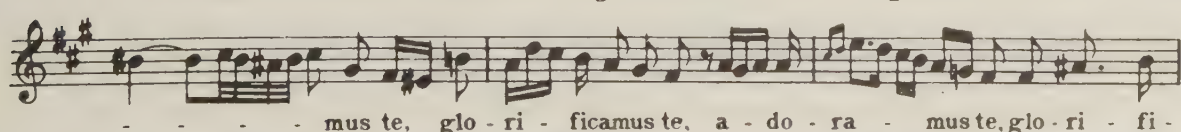
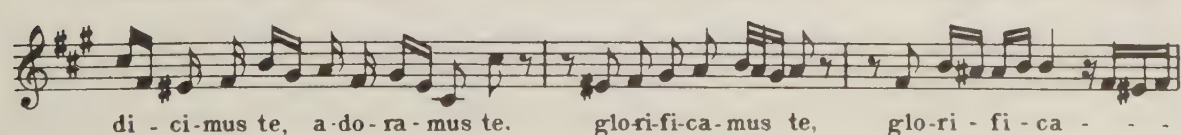
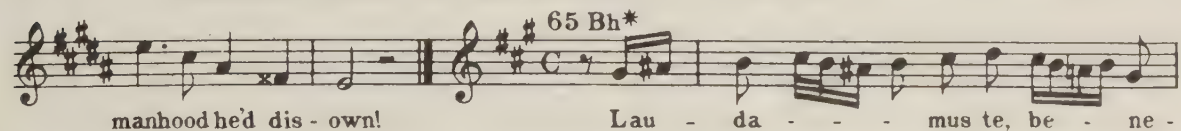
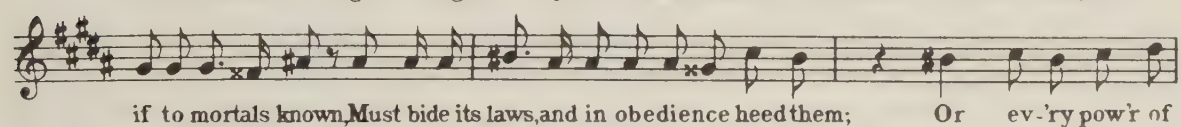
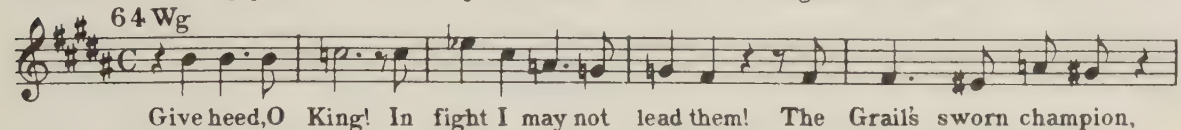
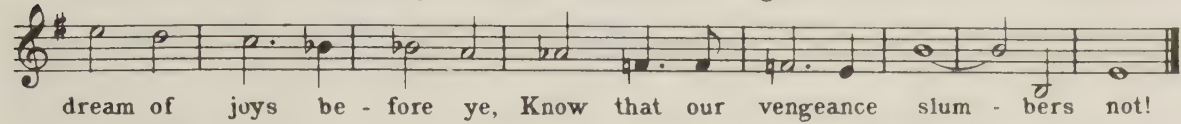
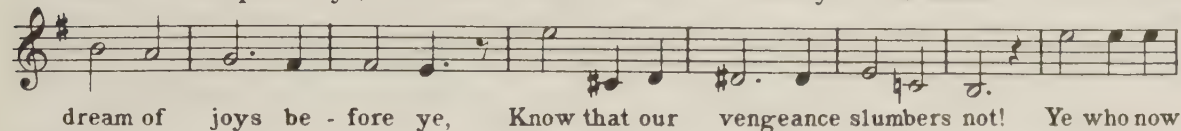
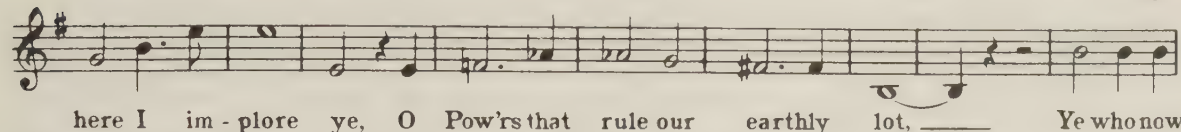
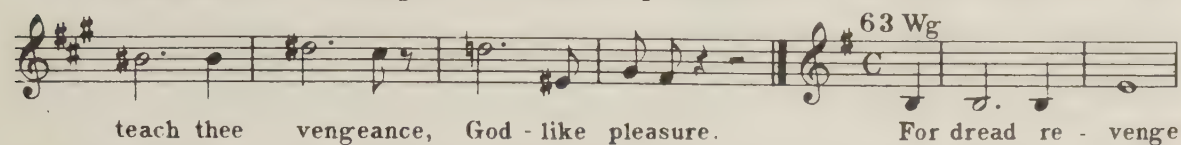
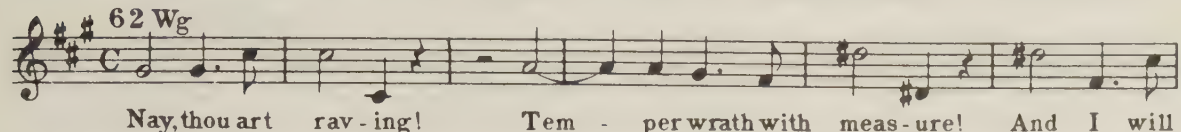
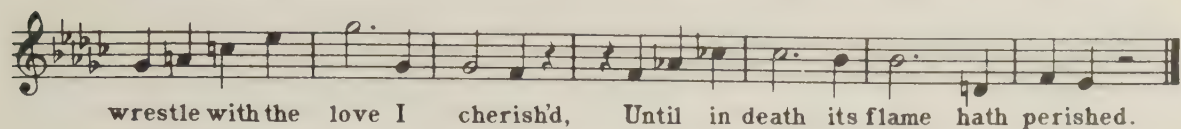
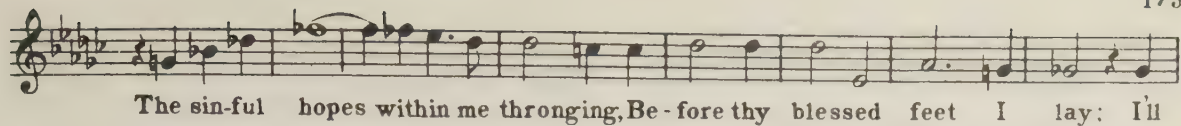


hope to mock me giv - en, When thou didst show me how to find re - lease?

61 Wg



If vain desires and earthly longing Have turn'd my heart from thee a - way,



mus te, lau - da - mus te, lau -
da - - - mus te, lau - da - - - muste bene - di - ci - mus te, ado - ra - mus te, glo -
ri - fi - ca - mus te, lau - da - mus te, benedicimus te, a - - - do - ra - mus, glo -
66 Wg
ri - fi - ca - mus te. Truthful runes to maketreaties ri - gid set Wotan
on the shaft of his spear: this served him to sway the world. One bold and
strong destroyed in battle that spear. The binding witness of bonds was shiver'd to
shreds. Then straight Wotan warriors summoned, the world's ash tree's with - er - ing
arms with its stem to splin - ter and sunder. The ash des - troyed. For -
ev - er the spring must go dry. Now round the keen edged stone I
knot the string: Sing, O sister! thou weave it now, Weenst thou why this was?
67 Wg
Westward surg - es slip, eastward speeds the ship. The wind so wild blows homeward now; my
Irish child, where wait - est thou? Say must our sails be weight - ed?
Filled by thy sighs un - bat - ed? Waft us, wind strong and wild! Woe, ah
woe for my child! — O Irish maid! — my winsome, mar - vellous maid!

TENTH SERIES

Two part exercises. with text — Representative excerpts from early and recent composers with a few new exercises. embodying maximum difficulties of pitch and rhythm. as well as the utmost independence of parts

1 Hd

For sportive play, _____ for sportive play, _____

Forsportive play, _____ for sportive play, _____ for sportive play, _____

_____ for sportive play we now pre -

_____ for sportive play we now pre -

2 Hd

pare. _____

pare. _____ Thou heedest but thy fan -

Thou heedest but thy fan _____

_____ cy, heedest but thy fan _____ cy but thy fan _____

3 Hd

_____ cy. but thy fan - cy. A men, a _____

_____ cy, but thy fan - cy. A men, _____

men, a men, a men, a _____

a men, a _____ men, a _____

4 Hd

men, a - men, For we turn

men, a - men. For we turn

ed ev-'ry one to his own way.

ed, for we turn ed.

5 Hd

But thou com-fortest my heart in its op-pres

But thou comfortest my heart in its op-pres

sion, its op-pres

sion, its op-pres

6 Bh

sion. A

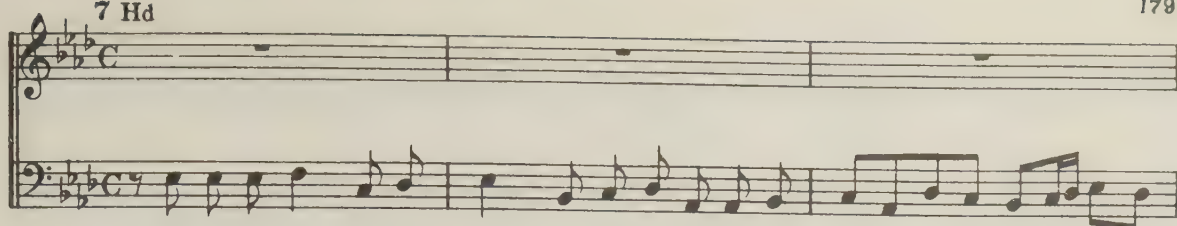
sion. Praise and hon-or and glo-ry and pow'r be

men. Praise and hon-or and glo-ry and

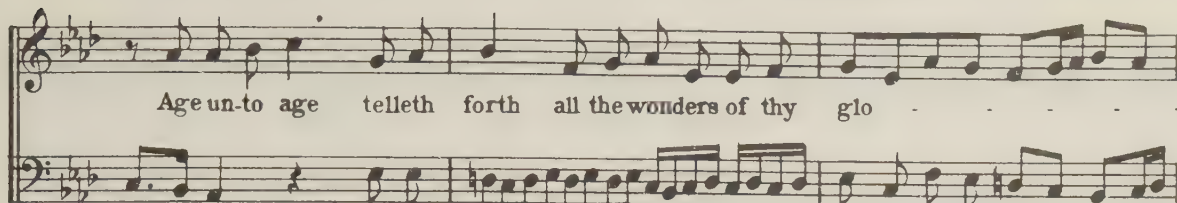
un-to God for-ev-er and for-ev-ermore. A

pow'r be un-to God for-ev-er and for-ev-er-more!

-men.

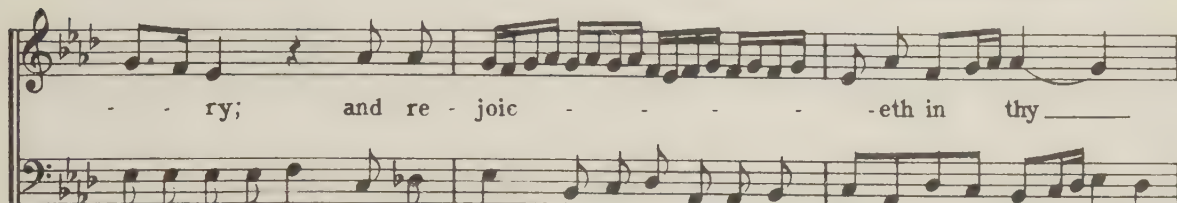


Age un-to age telleth forth all the wonders of thy glo

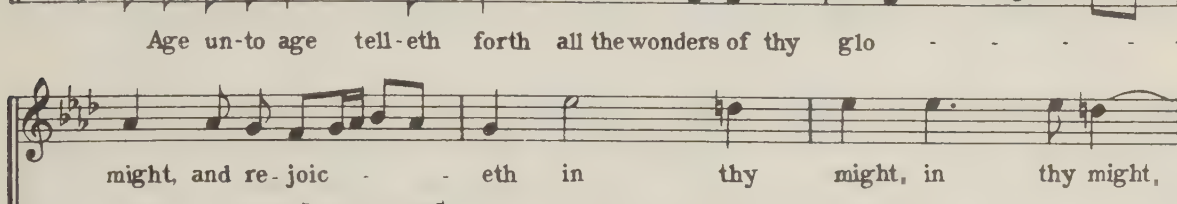


Age un-to age telleth forth all the wonders of thy glo

ry, and re-joic - - - - - eth in thy might.

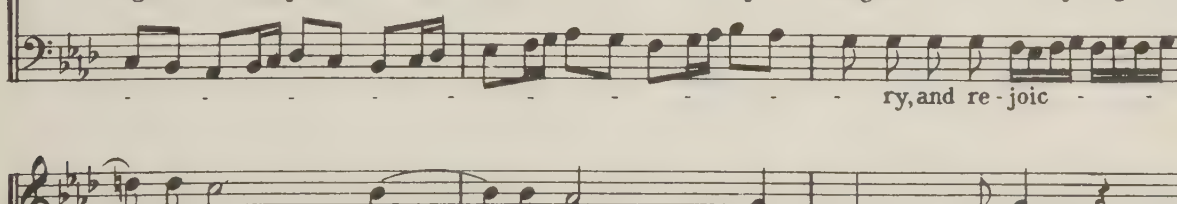


ry; and re-joic - - - - - eth in thy

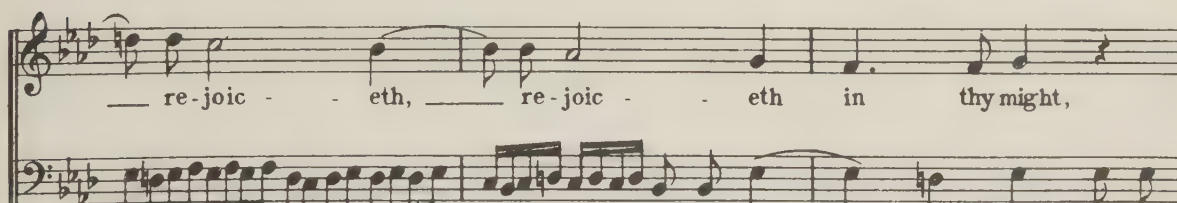


Age un-to age tell-eth forth all the wonders of thy glo

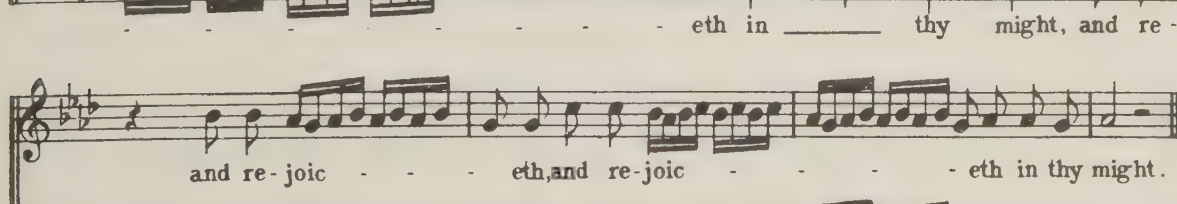
might, and re-joic - - - - - eth in thy might, in thy might,



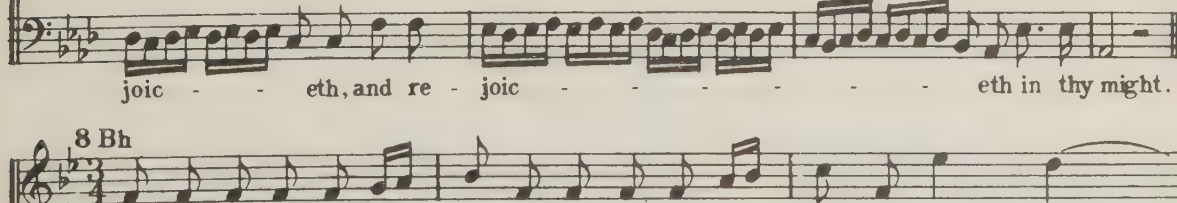
ry, and re-joic - - - - -



re-joic - - - - - eth, re-joic - - - - - eth in thy might,



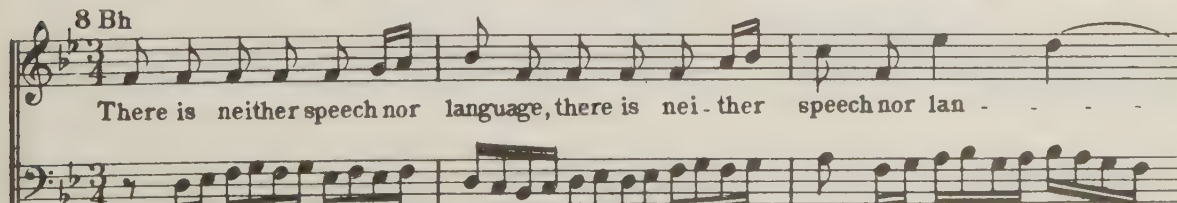
eth in - - - - - thy might, and re -



and re-joic - - - - - eth, and re-joic - - - - - eth in thy might.

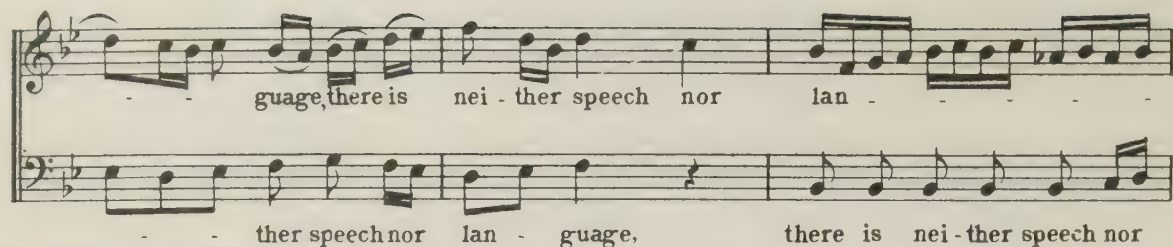
joic - - - - - eth, and re-joic - - - - - eth in thy might.

8 Bh

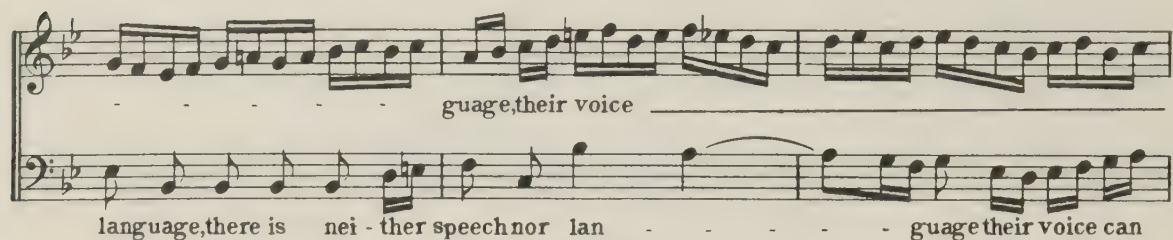


There is neither speech nor language, there is nei-ther speech nor lan - - - - -

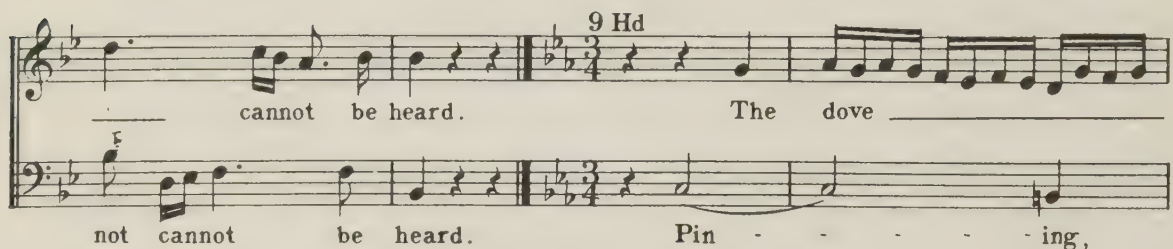
Nei - - - - - ther, nei - - - - -



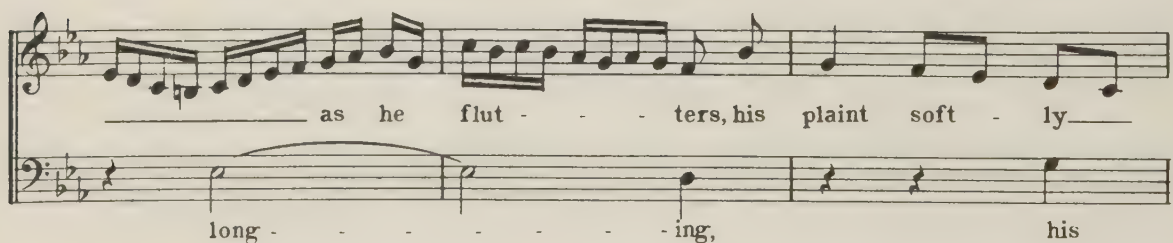
guage, there is nei - ther speech nor lan -
- - - ther speech nor lan - guage, there is nei - ther speech nor



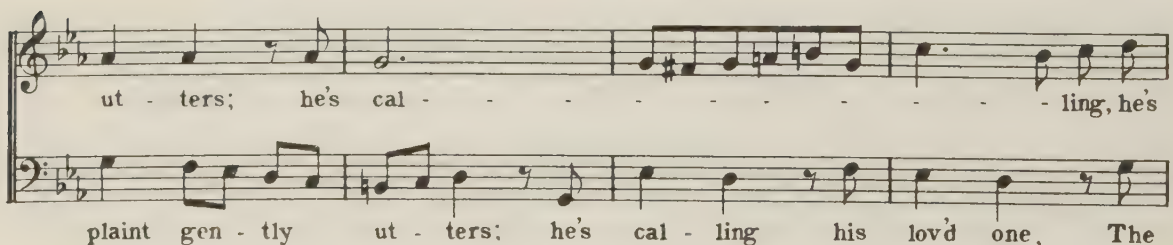
guage, their voice
language, there is nei - ther speech nor lan - - - guage their voice can



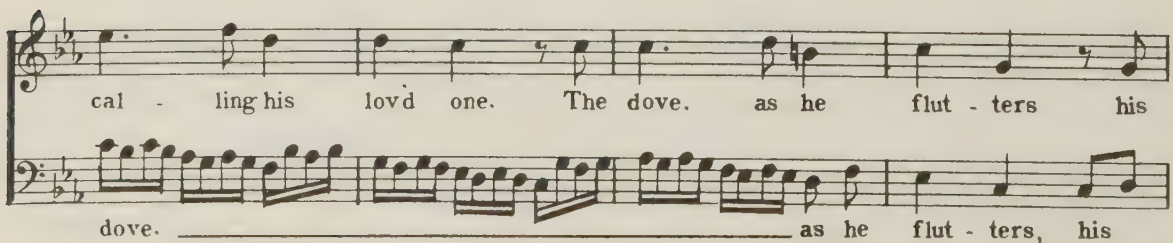
cannot be heard. The dove
not cannot be heard. Pin - - - ing,



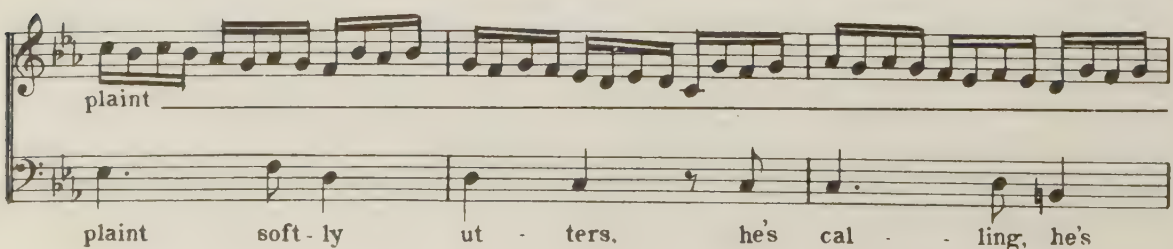
as he flut - - - ters, his plaint soft - ly
long - - - ing, his



ut - ters; he's cal - - - ling, he's
plaint gen - tly ut - ters; he's cal - ling his lov'd one, The



cal - ling his lov'd one. The dove. as he flut - ters his
dove. as he flut - ters, his



plaint
plaint soft - ly ut - ters, he's cal - - ling, he's

soft-ly ut - ters he's cal - ling
cal - ling his lov'd one, he's cal - ling

10 Hd

his lov'd one. Love now u - nit

eth a hap -
eth, Love now u - nit

py pair hap - py pair. Love now u - nit
eth a hap - py pair, Love now u - nit

eth, Love now u - nit
eth, u - nit - eth, Love now u - nit

nit
Love now u - nit

eth a hap - py pair.
nit eth a hap - py pair.

11 Mz

Christe e - le -

Ky - ri - e e - le - i - son. e - le -

i - son, Ky - ri - e e - le - i - son, e - le -

i - son, e - le - i - son, Christe e - le -

i - son, e - le - i - son.

i - son, e - le - i - son.

12 Be *

In glo - ri - a Dei pa - tris, a - men, a -

ri - a Dei, a - men. Ky - ri - e e - le -

i - son, Ky - ri - e e - le - i - son, e -

le - i - son.

13 Bh

Ky - ri - e e - le -

i - son, Ky - ri - e e - le - i - son, e -

le - i - son.

le - i - son, e - le - i - son.

Ky-ri - e elei - - - son, ele - i -

Ky-ri - e e - lei - son, e - le - i - son, e - - - le - i - son, Ky - - ri -

son, e - - - - le - i - son, e - - - - le - i - son

e e - le - - - - i - son, e - le - - - - i - son

15 Bh

Cum sancto Spi - - ri - tu in glo - - - -

Cum sancto spi - ri - tu in glo - - - -

- ria Dei Patris, A-men, a - - - -

- - - - - ria Dei Patris A-men a - - - - - men

- - - - - men

16 Bh*

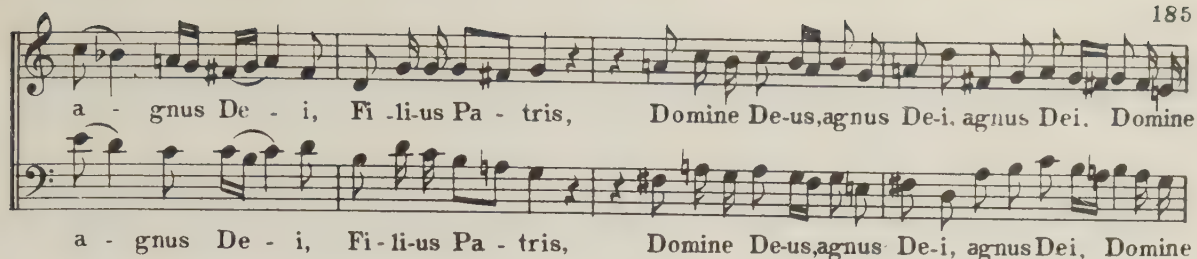
Chri - ste e - le - - - - i - son, ele -

Chri - ste e - le - - - - i - son, elei - - - -

i - son, Chri - ste, Christe, e - le - - - - i - son, ele - - - -

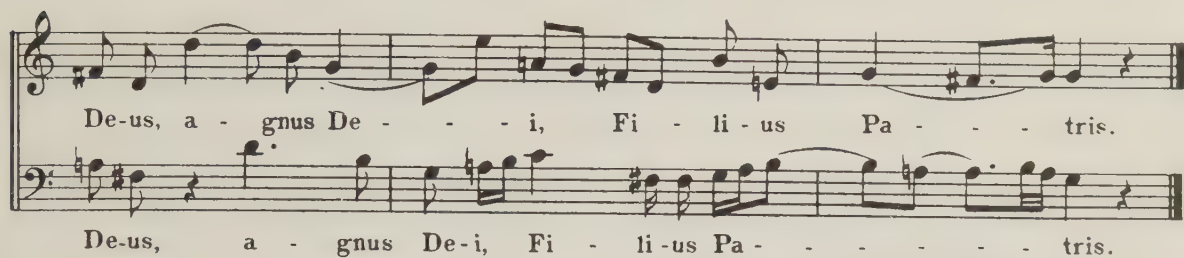
- son, Chri - ste, Christe e - le - - - - i - son, ele - - - -

i-son, e-le- i - son, e-le- i - son, Christe e-le- i - son.
 - i-son, e-le- i - son, e-le- i - son, Christe ele - i - son, Christe ele - - -
 Christe e-le - - i-son, e-le-i-son, ele - i - son, e-le - i-son, Chri-
 - i-son, e-le-i-son, e-le- i-son, e-le - - i-son, Christe ele - - i-son, Christe e-le- -
 te ele - i-son, Christe ele - - - - i-son, Christe ele - - i-son, e -
 - - - i-son, Christe e - - - - i-son, Christe e -
 le - i - son, e - le - - - i-son, Chri - ste, Chri-ste, e-le - - - -
 le - i - son, e - le - - - i-son, Chri - ste, Chri-ste, e-le - - - -
 - - - - i-son, Christe e-le - - - - i-son, e -
 - - - - i-son, Christe e - le - - - i-son, e -
 le - - i-son, e-le - - - - i-son, Christe e - le - i - son.
 le - i - son, e-le - - - - i-son, Christe e - le - i - son.
 17 B \flat
 Do - mi-ne De - us, a - gnus De - i, Do - mine De - us, agnus De - - i,
 Do - mine De - us, a - gnus De - i, Do - mi-ne De - - - us, agnus De - i,



a - gnus De - i, Fi - li - us Pa - tris, Domine De - us, agnus De - i, agnus Dei, Domine

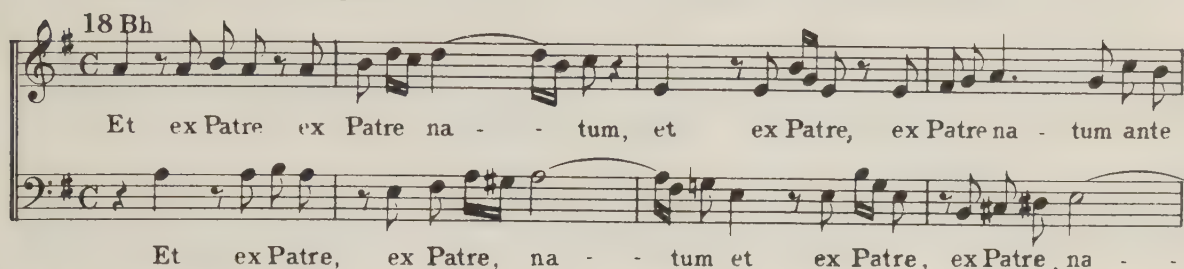
a - gnus De - i, Fi - li - us Pa - tris, Domine De - us, agnus De - i, agnus Dei, Domine



De - us, a - gnus De - - - i, Fi - li - us Pa - - - tris.

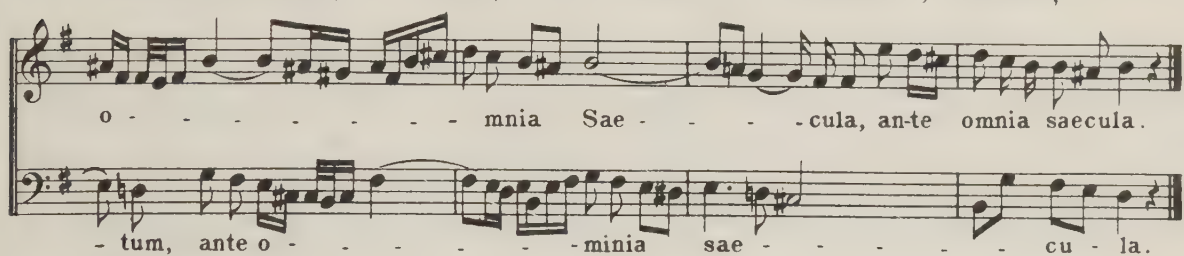
De - us, a - gnus De - i, Fi - li - us Pa - - - - - tris.

18 Bh



Et ex Patre ex Patre na - - tum, et ex Patre, ex Patre na - tum ante

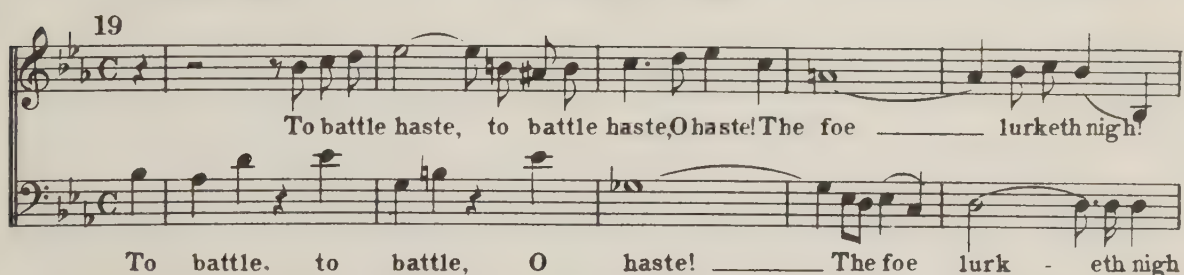
Et ex Patre, ex Patre, na - - tum et ex Patre, ex Patre, na - -



o - - - - - mnia Sae - - - - cula, ante omnia saecula.

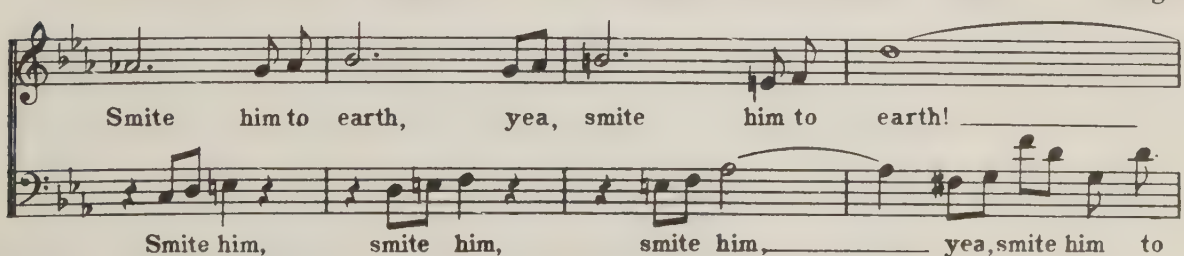
- tum, ante o - - - - - minia sae - - - - - cu - la.

19



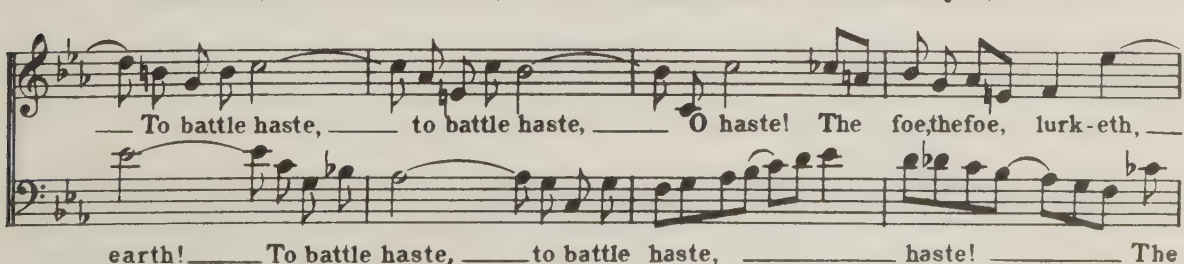
To battle haste, to battle haste, O haste! The foe _____ lurketh nigh!

To battle. to battle, O haste! _____ The foe lurk - eth nigh.



Smite him to earth, yea, smite him to earth! _____

Smite him, smite him, smite him, _____ yea, smite him to



_____ To battle haste, _____ to battle haste, _____ O haste! The foe, the foe, lurk - eth, _____

earth! _____ To battle haste, _____ to battle haste, _____ haste! _____ The

20 Fr

— lurk - eth nigh! — Now, as of yore, now, as of yore, Thy people
foe lurketh, lurketh nigh! Now as of yore, now as of yore,

trembling and a - dor - ing, Bow — down once more —
Thy people, trembling and a - doring, Bow down once more —

21 Fr *

Our sacrifices spurn - ing, Silent to our cry, Our sac - ri - fi - ces
Our sacri-fi-ces spurn - ing, Silent to our cry, Our sac - ri - fi - ces spurn - ing,

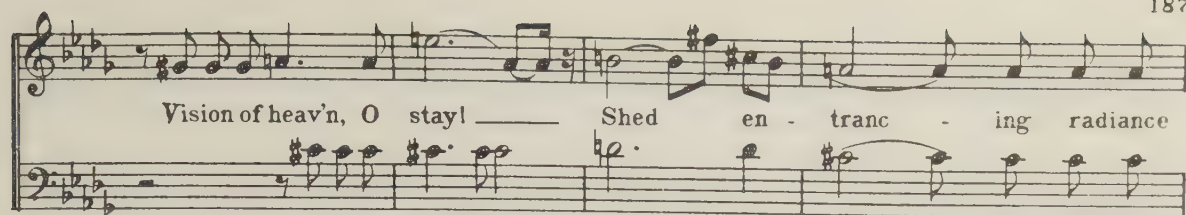
spurn - ing, Silent to our cry, Ye gods, to us in darkness lying, ye
Silent to our cry, ye gods, to us in darkness lying, ye gods, to

gods, to us in darkness lying, send the light, the bless - 'ed truth.
us in darkness lying, O send the light, — send the light, the bless - 'ed truth.

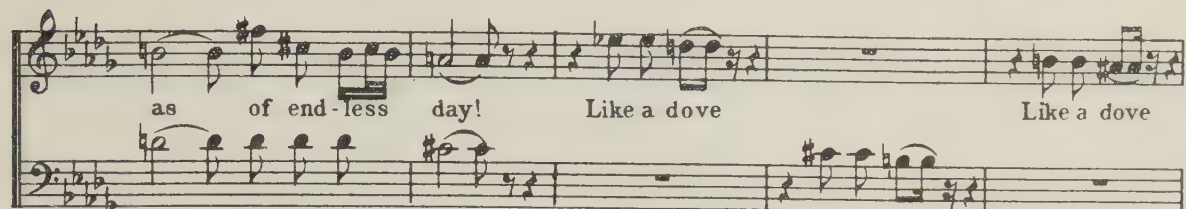
22 Cb

Dream of de - light, — en - kind - ling the soul, O why canst thou
Dream of de-light, en - kindling the soul, — O why canst thou not

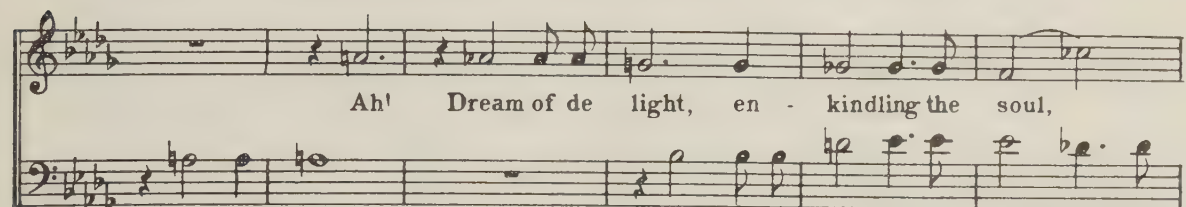
— not ling - er? Thou hov'rest a - bove Like a flut - ter - ing dove!
ling - er? Thou hov'rest a - bove Like a flut - ter - ing dove!



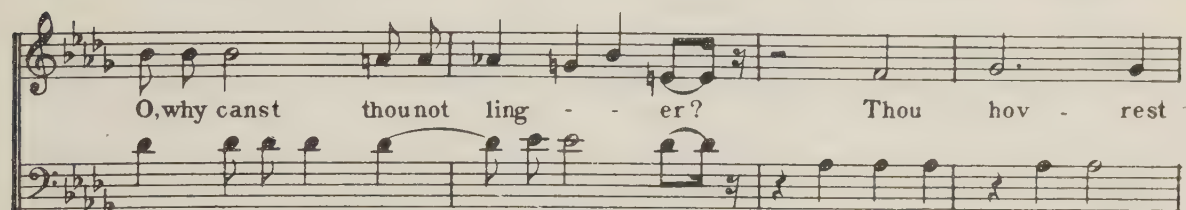
Vision of heav'n, O stay! Shed en - tranc - ing radiance



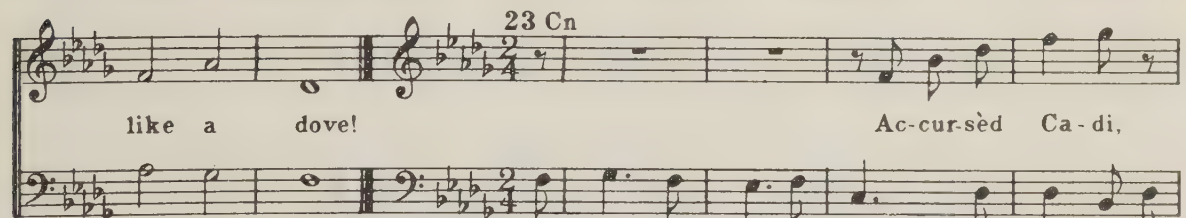
as of endless day! hov'rest thou,



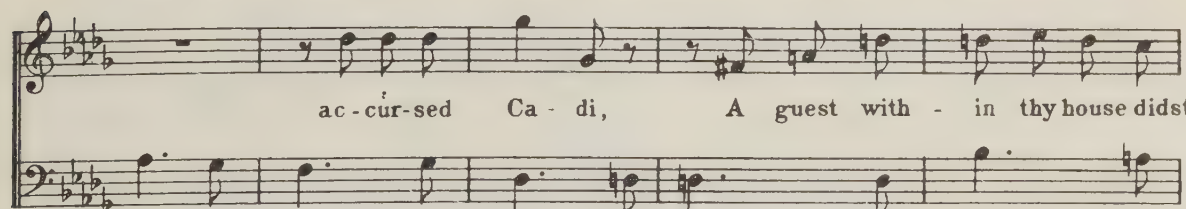
hov'rest thou, Dream of de - light, en - kind - ling the



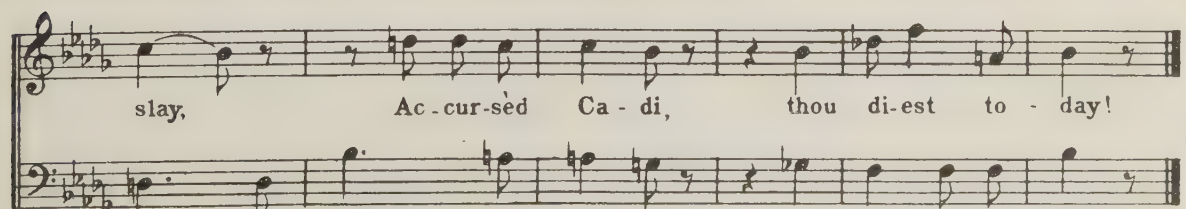
soul, O, why canst thou not ling - er? Thou hov'rest a - bove



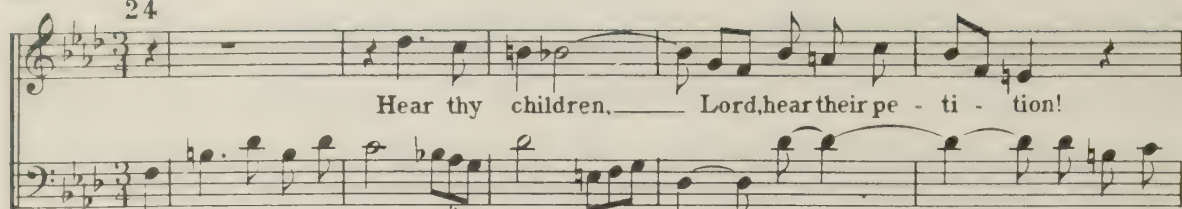
like a dove! Ac - cur - sèd Ca-di, who, cold - hearted, A



guest with - in thy house didst slay, 'Tis time that

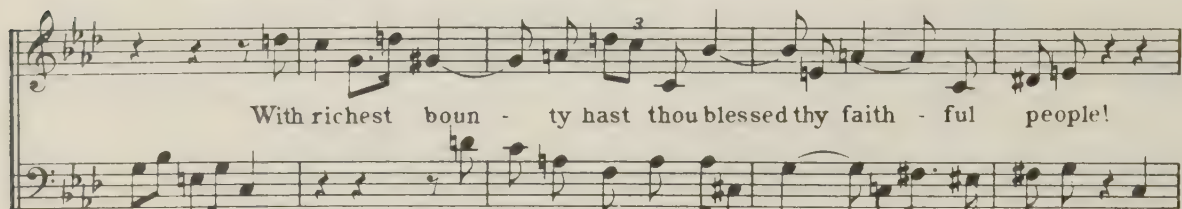


thou and life were part-ed; Thou di - est to - day!



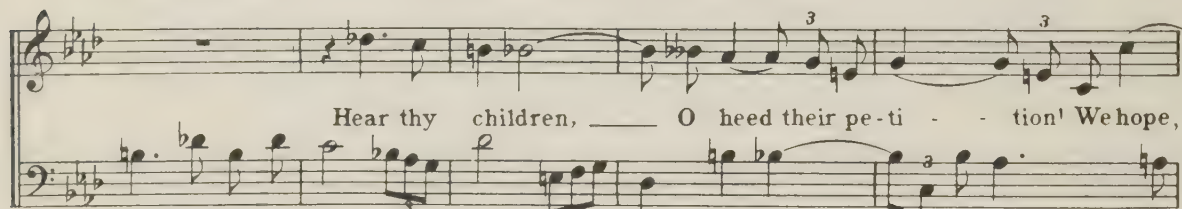
Hear thy children, — Lord, hear their pe - ti - tion!

We hope, O Lord in thee, we hope, we hope, Lord — we hope, O



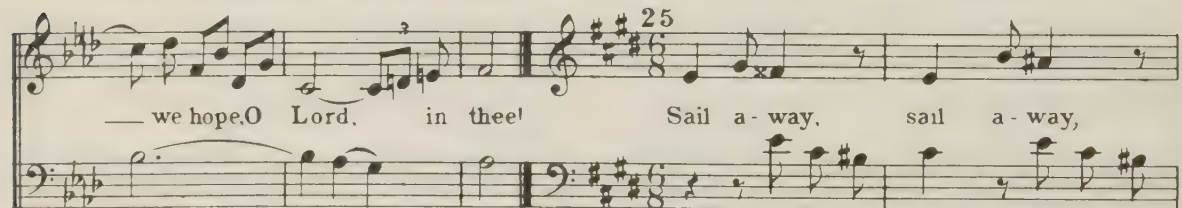
With richest boun - ty hast thou blessed thy faith - ful people!

Lord in thee. With bounty hast thou blessed thy — faith - ful people! We



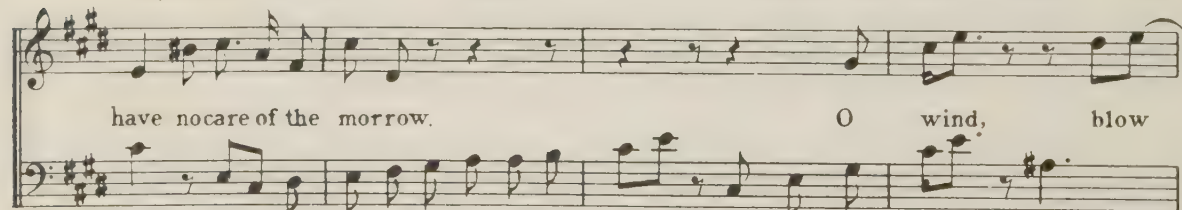
Hear thy children, — O heed their pe - ti - - tion! We hope,

hope, O Lord in thee, we hope, we hope, O Lord. — in thee, we



— we hope, O Lord, in thee! Sail a - way, sail a - way,

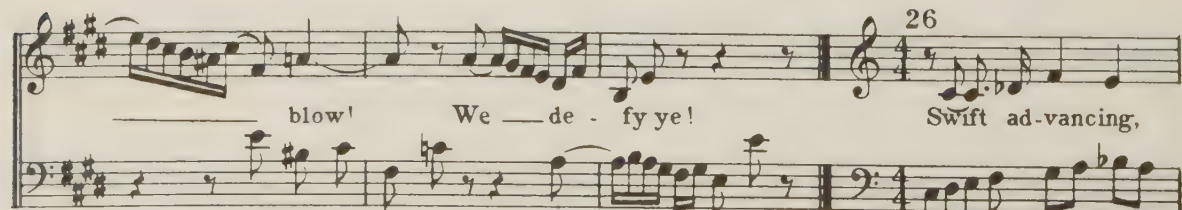
hope — in thee! Now to the east, now to the



have no care of the morrow.

O wind, blow

west. All is one to the men of the sea. Storm, beat, and wind, blow!



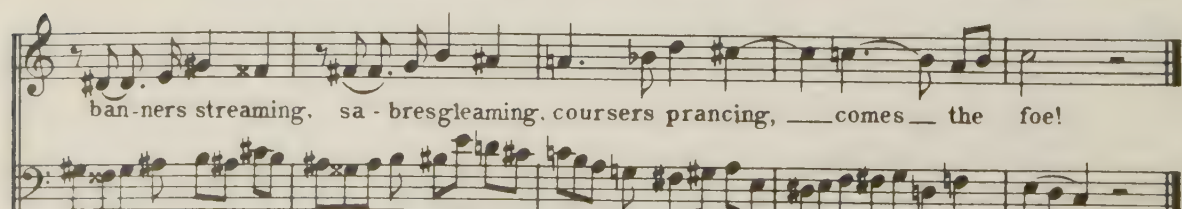
blow!

We — de - fy ye!

Swift ad - vancing,

Storm, beat, and wind, blow! We — de - fy ye!

Swift ad - van - cing,



ban - ners streaming, sa - bres gleaming, coursers prancing, — comes — the foe!

ban - ners streaming, sa - bres gleaming, coursers prancing, comes — the foe!

27

Ho! ye chieftains, ye I scorn! . Ho! ye chieftains, ye I scorn!

Nay, nay, they dare not, nay, they dare not heed the call! Nay, nay, they dare not heed the

Hide not in dread, cowards all! Here be - hold me ready! Hide not, -

call! Hide not in dread. Our champion waits! Hide not in dread, our champion waits!

28

— cow - ards all! Who hath strength to win the

Come, ye cowards all! Who hath strength to win the

bat - - tie? Who ah! who can quell, quell the strife?

bat - - - tie? Who. ah! who can quell the strife? Who

29

Who can quell the strife? What ho! what ho! Let the port-cul - lis

can quell, can quell the strife? Let the port - cul - - lis

30

fall! He shall not, he shall not es - cape us now! Far from the

fall! He shall not es cape us now! Far

mad - ding crowd's ig - no - ble strife, Their so - ber

far, far from the madding crowd

wish - es ne - ver learn'd to stray, to stray. Far

Their so - ber wish - es ne - ver learn'd to stray

from the madding crowds ig - no - ble strife Their so - ber

Far, far, far from the madding crowd

wish - es, Their so - ber wishes ne - ver learn'd to stray,

— Their so - ber wish - es ne - ver learn'd to stray,

never learn'd to stray. Press on, press on, ye

never learn'd to stray, learn'd to stray. Press on, press on, ye

sons of light, press on, press on, Un - tir - ing in your no - ble

sons of light, Un - tir - ing in your no - ble

fight; Still tread - ing each new foeman down, each foe - man down,

fight, Still tread - ing each new foe - man, each foe - man down, And

And battling for a bright - er. a bright - er crown!

batt - ling for a bright - er crown, a bright - er crown!

ELEVENTH SERIES

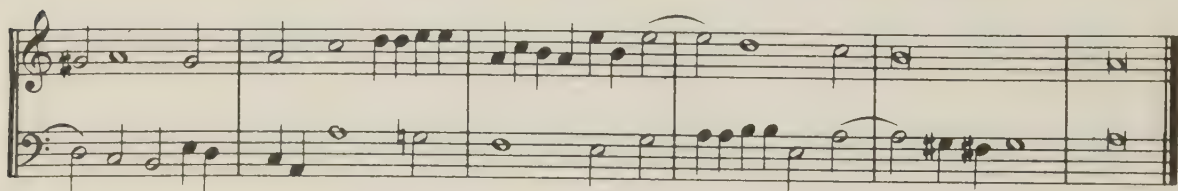
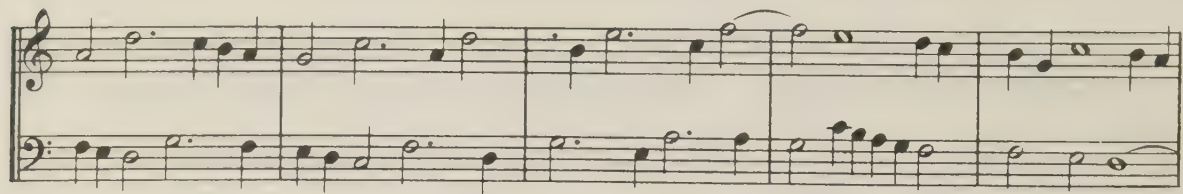
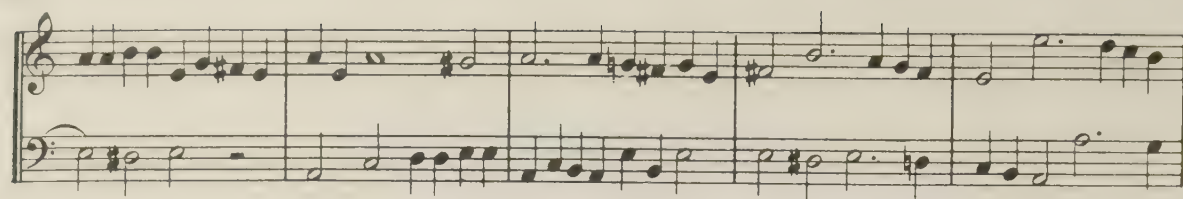
Two-part exercises, partly without and partly with text, in the following Church Modes: Aeolian. Dorian, Ionian, Mixolydian, Phrygian — Canonic imitation, strict and free. in other intervals than that of the octave

1 *Mixolydian* — Bt

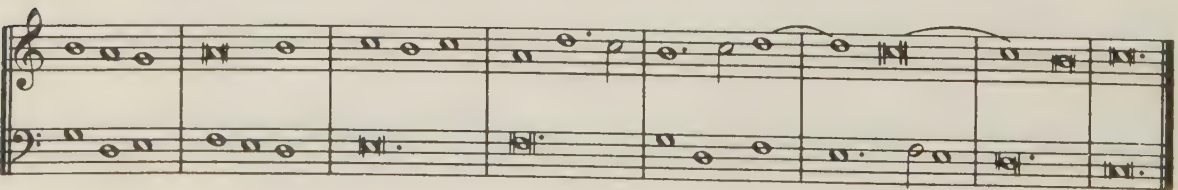
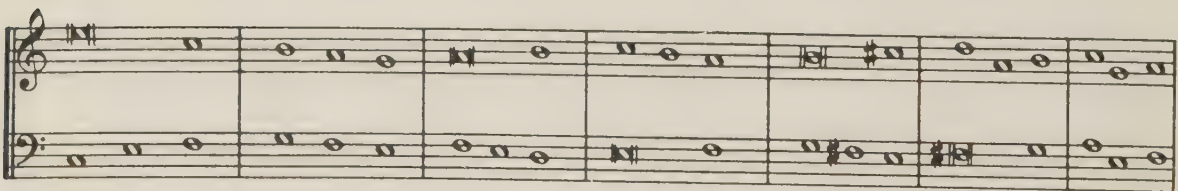
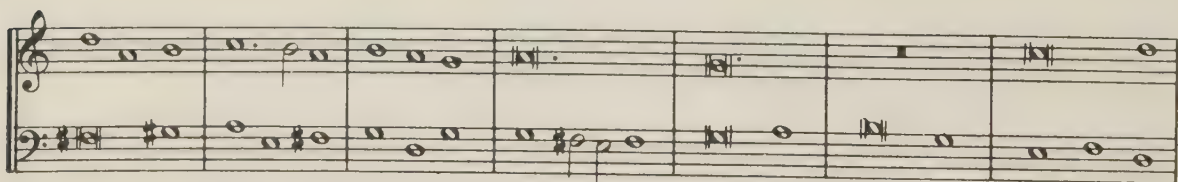
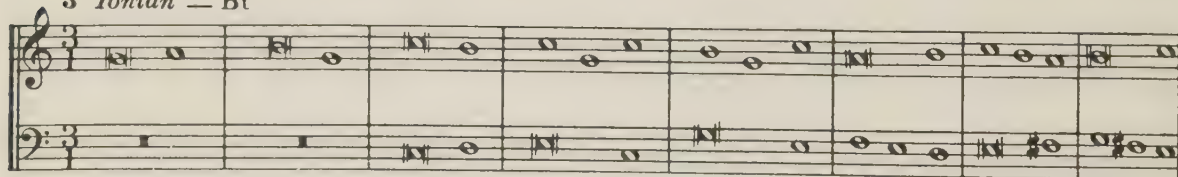
The first system of exercise 1 consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes F#3, E3, and D3. The second system continues the exercise with more complex rhythmic patterns and melodic lines in both staves. The third system shows further development of the two-part exercise. The fourth system concludes the exercise with a final cadence in both staves.

2 *Aeolian* — Bt

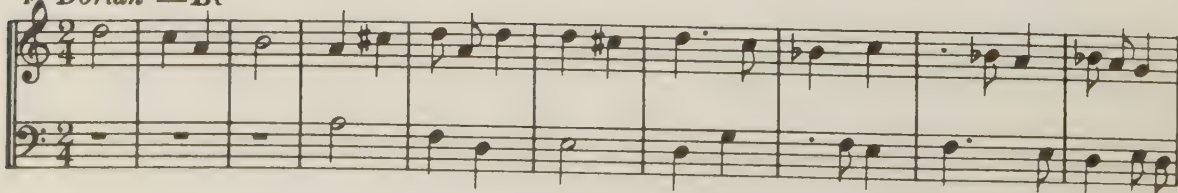
The first system of exercise 2 consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes F#3, E3, and D3. The second system continues the exercise with more complex rhythmic patterns and melodic lines in both staves. The exercise concludes with a final cadence in both staves.

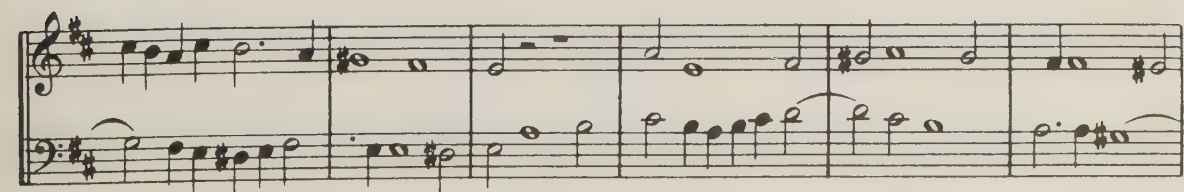
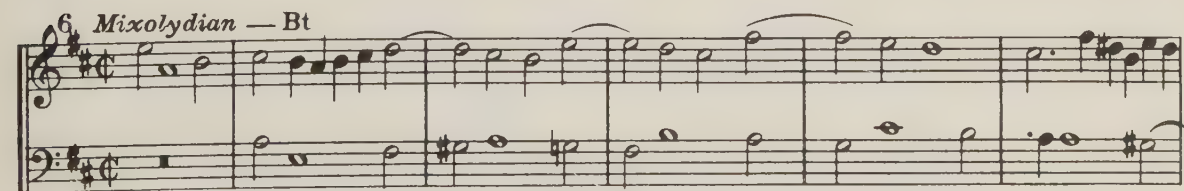
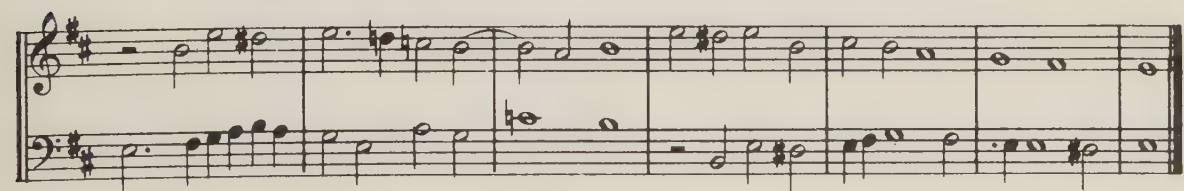
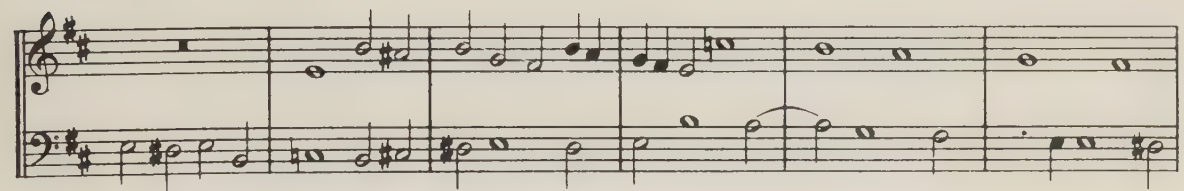
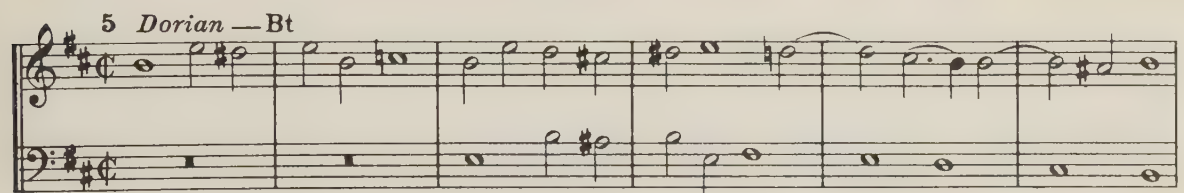
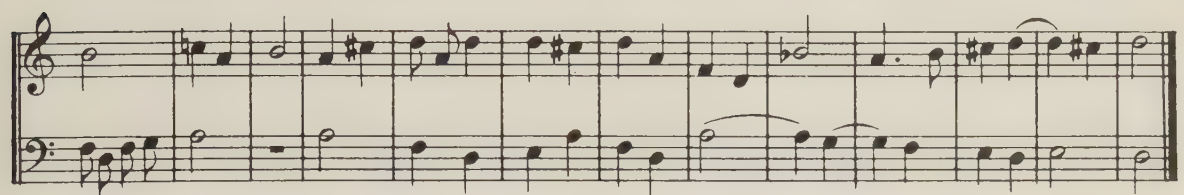
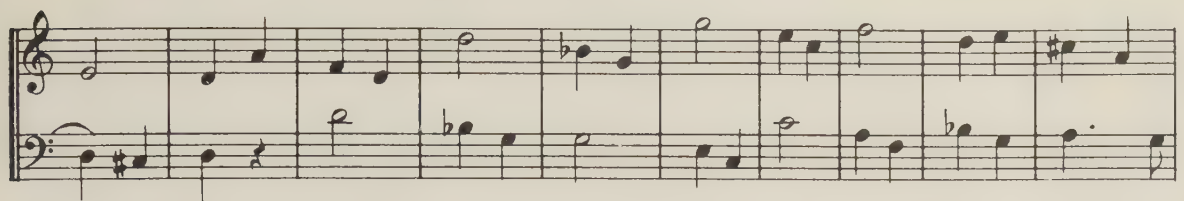
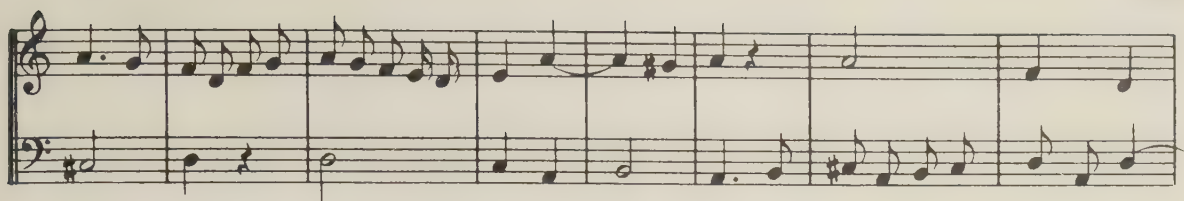


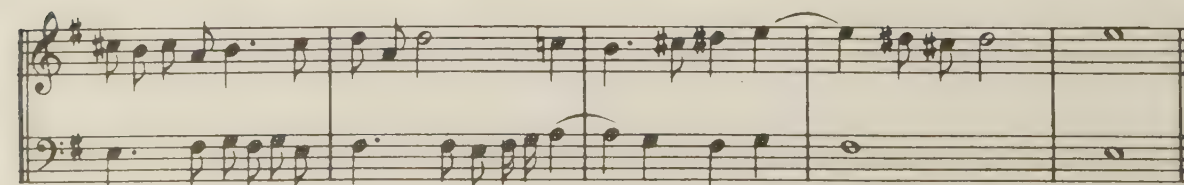
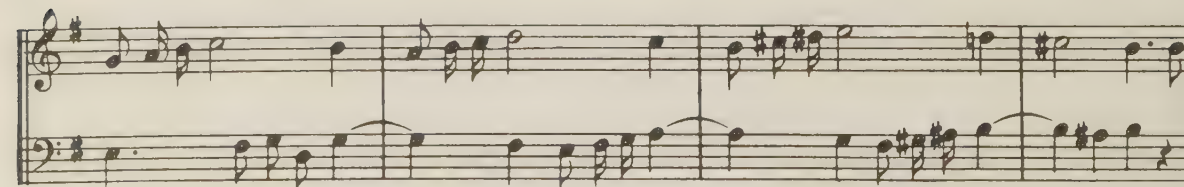
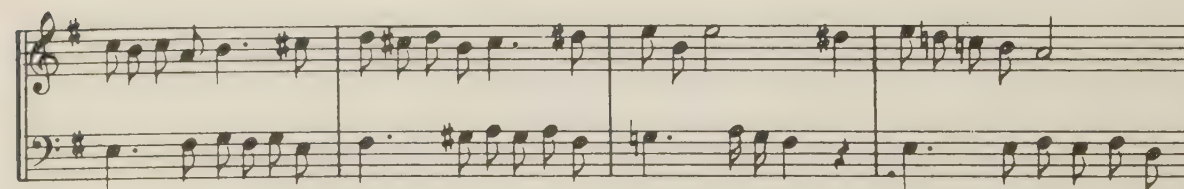
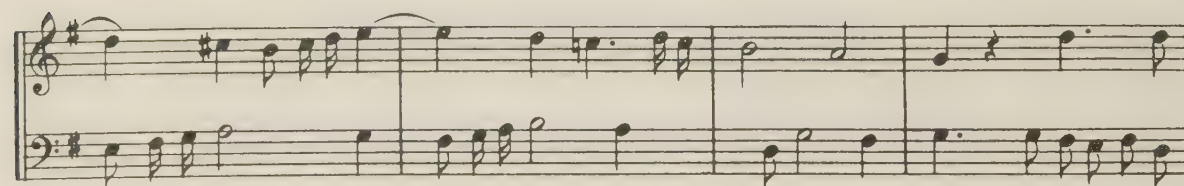
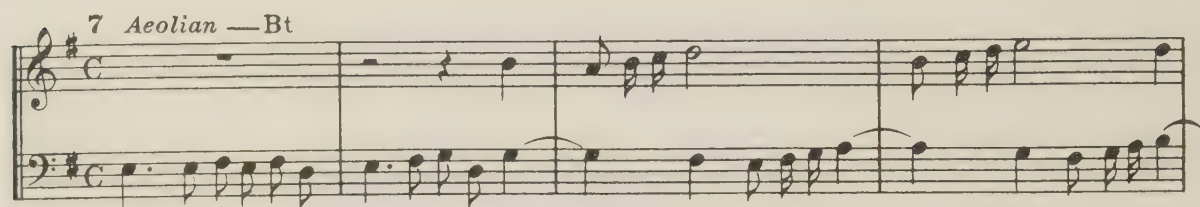
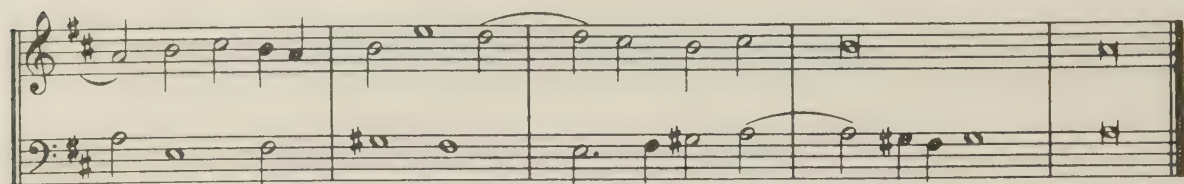
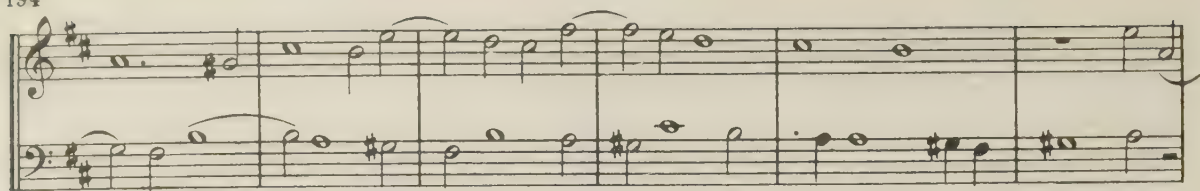
3 Ionian — Bt

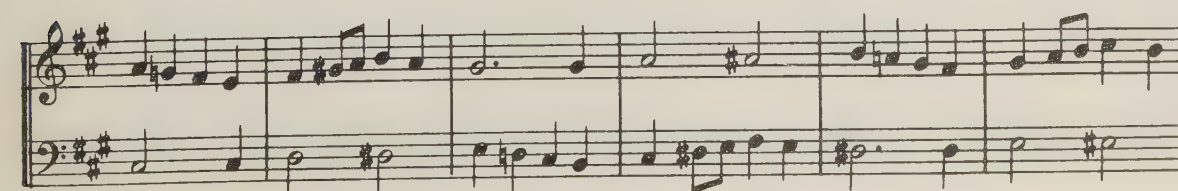
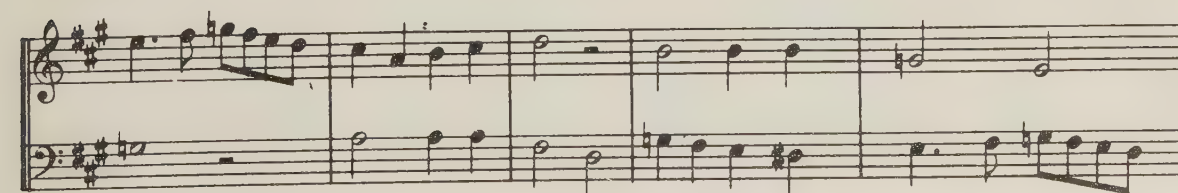
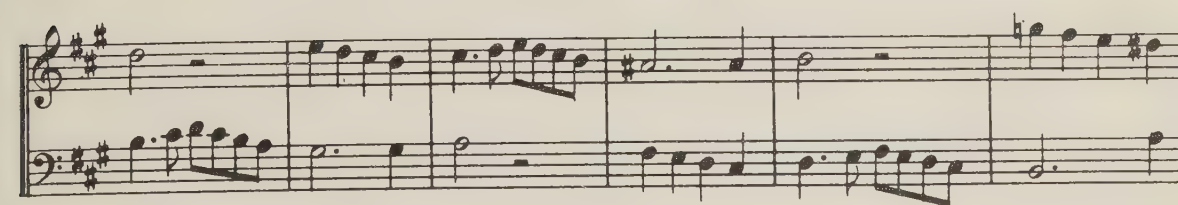
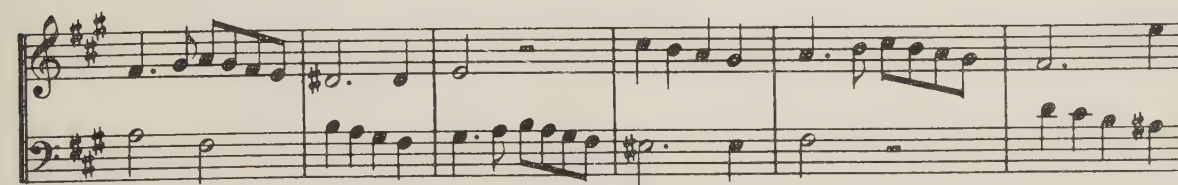
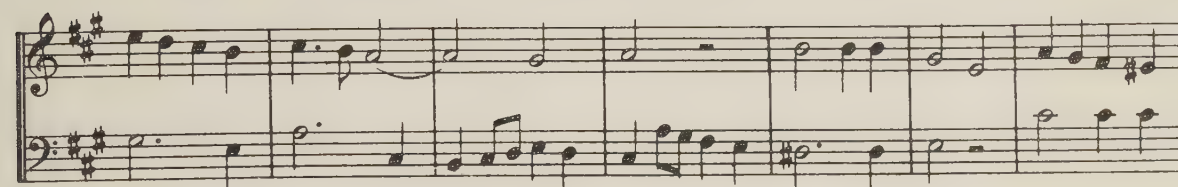
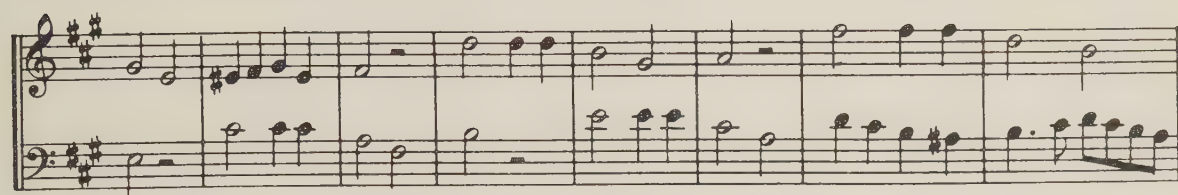


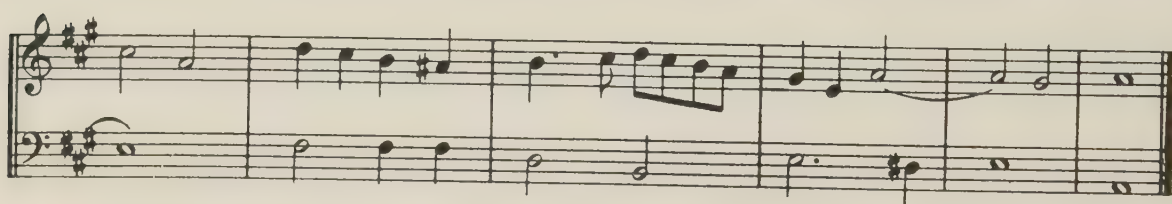
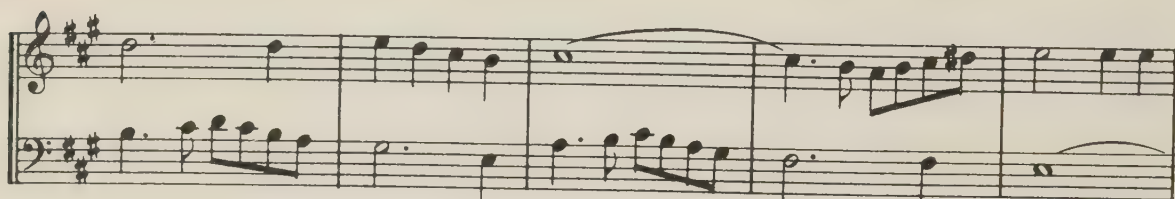
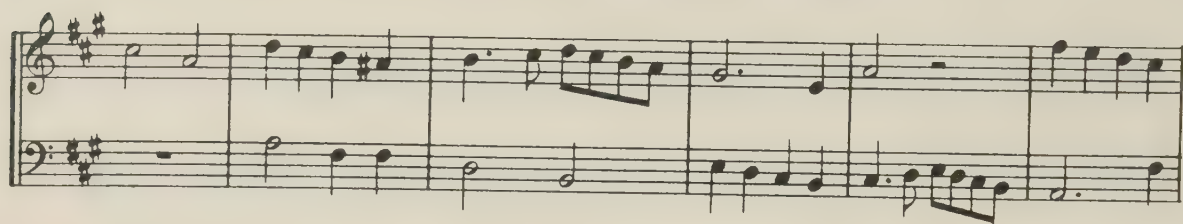
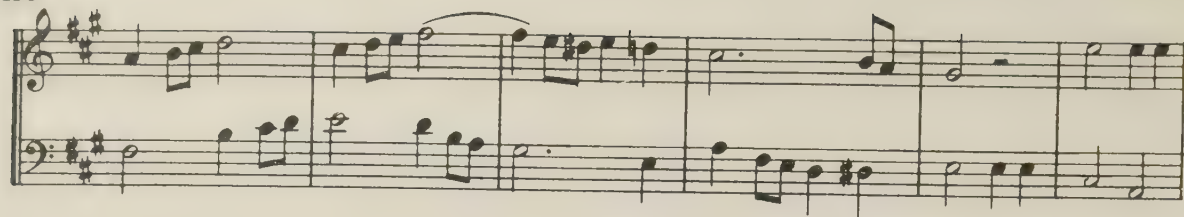
4 Dorian — Bt



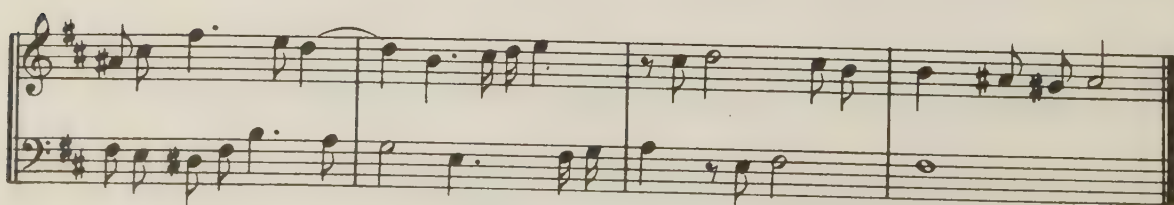
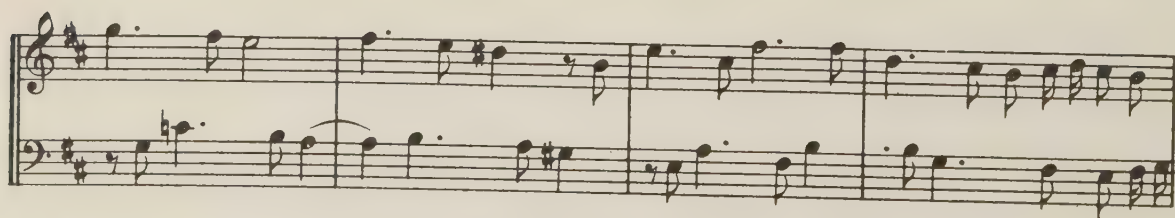
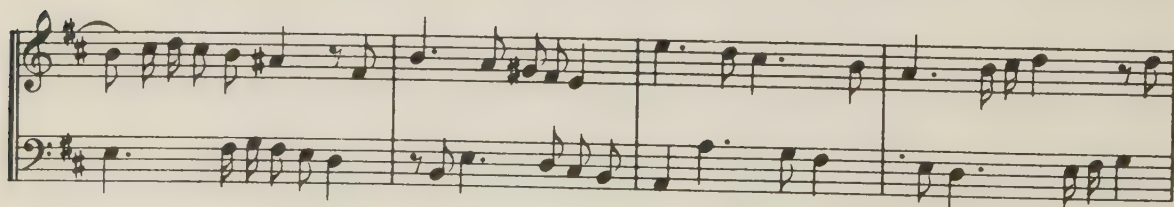
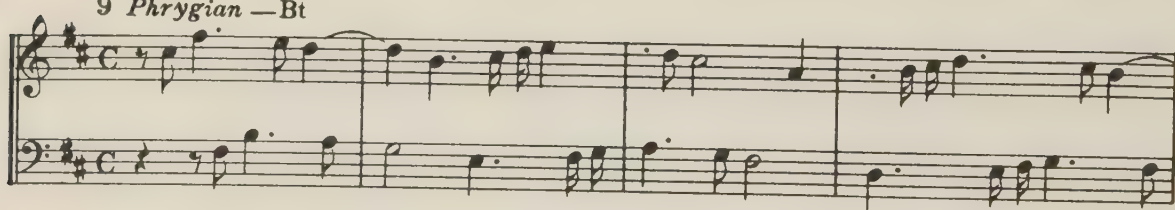








9 Phrygian — Bt



Be - - - ne-di ctus, _____ qui ve -

Be - - - ne - di - ctus, _____ qui

- - - nit in no-mi ne _____ Do -

ve - - - nit in no-mi-ne Do - - -

- - mi - ni, in no-mi - ne, _____ in no-mi - ne. _____

- mi - ni, in no-mi - ne _____ in no-mi - ne _____

_____ in no-mi - ne _____ Do - - - mi - ni.

in no-mi - ne Do - - - - - mi - ni.

11 *Mixolydian* Ls Wll

Ex - pan - di ma-nus me - - - as

Ex - pan - di ma-nus me - - - as ad te.

ad te: a - ni-ma me - a a - ni-ma me - a si - cut ter -

a - ni-ma me - a a - ni-ma me - a si - cut ter - ra si -

- ra si - ne a - qua ti - - - bi

- ne a - qua ti - bi si - ne a - qua ti - - - bi.

12 *Mixolydian* Ls

Be - ne - di - ctus, qui ve - nit in no -

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do -

mi - ne Do - mi - ni, in no - mi -

mi ni in no - mi - ne. Do - mi - ni, in no -

ne, in no - mi - ne, in no - mi - ne, in no - mi - ne Do -

- mi - ne Do - mi - ni, in no - mi - ne, in no - mi - ne. Do -

13 *Mixolydian* Ls

- mi - ni. Do - mi - ne De - us, Do - mi - ne De - us

- mi - ni. Do - mi - ne De - us, Do - mi - ne

Do - mi - ne De - us, A - gnus De - i, A - gnus De - i, Agnus

De - us, Do - mi - ne De - us, A - gnus De - i, A - gnus De - i,

De - i. Fi - li - us Pa - tris, Fi - li - us Pa - tris Fi - li - us

Fi - li - us Pa - tris, Fi - li - us Pa - tris Fi

Pa - tris. Fi - li - us Pa - tris.

li - us Pa - tris Fi - li - us Pa - tris.

Cru-ci fi-xus e-ti-am pro no - bis, sub Pon-ti-o Pi-la-

Cru-ci-fi-xus e-ti-am pro no bis, sub Ponti-o Pi-la-

to pas-sus et se-pultus est. Et re-sur re-xit ter-ti-a di-e secundum

to pas-sus et sepul-tus est. Et re sur re-xit ter-ti-a di-e

scri- ptu- ras. Et ascen-dit et ascen-dit in coe- lum se-

se-cundum scrip-tu- ras. Et ascen-dit, et ascen-dit in coe- lum,

15 Phrygian Ls

- det ad de- xteram Pa- tris Audi-tu-

se- dit ad de- xte-ram Pa- tris Audi-tu-i me-

i me- o da- bis gau- di- um et

o da- bis gau- di- um et

lae- ti- ti- am: et e-xul- ta- bunt et e-xul- ta-

lae- ti- ti- am: et e-xal- ta-bunt os- sa

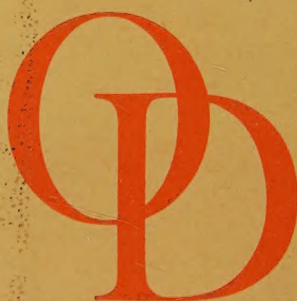
bunt os- sa hu- mi- li- a- ta, os- sa hu-mi-li a-

humi- li- a- ta, humi- li-a- ta, os- sa hu

16 Mixolydian Ls

— ta humi li-a - ta. Cru-ci fi-xus e-ti-am —
mi li - a - ta. Cru-ci-fi-xus e-ti -
pro no-bis.
am pro no-bis.
sub Pon-ti-o Pi-la-to pas-
sub Pon-ti-o Pi-la-to pas-sus
sus et se-pul-tus est. Et re-sur-re-xit ter-ti-
et se-pul-tus est. Et re-sur-re-xit
a-di-e se-cun-dum scrip-tu-ras. Et as-cen-dit in coe-lum,
ter-ti-a di-e se-cun-dum scrip-tu-ras. Et as-cen-dit in coelum,
se-det ad de-xte-ram Pa-tris.
se-det ad de-xte ram Pa-tris.

End of Melodia



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